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## PREFACE.

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IN presenting to the Public an Annotated Catalogue of the objects of art and vertu lately contained in the princely mansion of STOWE, it is not the intention of its Editor to discuss, minutely, the circumstances which have led to their dispersion. Such an inquiry, were the data on which it ought alone to be founded more accessible than they really are, would lead him into a digression foreign to the purpose of this notice, and might inflict an additional pang on the feelings of those to whom the penalty has already proved sufficiently severe.

There are few spectacles more saddening to a generous mind than the decadence from its "palmy estate" of so noble and time-honoured a family as that of BUCKINGHAM and CHANDOS—the descendants not merely of one of the most ancient branches of the British aristocracy, but even of royalty itself. The loftier the station which such advantages command for their possessor, however, the more overwhelming is his prostration, when "the day of tribulation" arrives; inasmuch as the obloquy with which the world at large too often visits the errors of the great, in their adversity, is proportioned rather to the height from which they have descended, than to the circumstances that may have occasioned their fall. Rochefoucault asserts that there is something not altogether displeasing to us in the misfortunes of our friends; but, if his axiom deserve to be recognised at all, it is only in a sense widely different from the one in which he intended it to be understood. The misfortunes of our friends *may* sometimes afford us that kind of melancholy satisfaction, which is derived from the disposition, and a consciousness of the ability, to alleviate them; but persons who occupy a rank and station greatly above the "common lot" seldom excite the sympathy of their inferiors. Like the lofty mountain, lifted above the genial atmosphere of the plain, they are removed beyond the influence of those humanities which are freely exchanged in the world below; and the jealousy engendered by the factitious advantages of rank and wealth, frequently converts what might otherwise be indifference, into a feeling more nearly allied to satisfaction, and sometimes

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even to exultation. Should the catastrophe appear to have been precipitated by habits of profuseness and improvidence—often committed by persons in an humbler sphere of society with comparative impunity—it is, forthwith, regarded as a visitation of “poetical justice,” and contemplated with a degree of complacency proportioned to the distance from which its operation from our own position in life may happen to be removed.

The desecration to which the ancestral halls of the Duke of Buckingham have lately been subjected, has been regarded almost as a national disgrace; and Rumour has, accordingly, been busy in assigning causes for the event, and denouncing the imprudence which is presumed to have occasioned it. The *prima facie* evidence supplied by the compulsory disposal, by public auction, of so large and remarkable a collection, is, no doubt, strong; and the popular regret for the circumstances which necessitated such a result has only been surpassed by the obloquy with which the supposed delinquent has been visited, for not having preserved himself from such a contingency. Yet, if all the imputations which have been so freely indulged in were well founded, it cannot be denied that the penalty has been, at least, adequate to the offence. The “household gods” of the ancestral home of the Dukes of Buckingham and Chandos have been shivered to fragments, which can never again be re-united. Those public and private testimonies of the estimation in which the family has been held from generation to generation, and which must have possessed for their owners a value wholly extrinsic of their commercial worth, have been torn from them, and “scattered to the four winds of heaven.” The halls of Stowe, like those of the poet’s Tara, are desolate, and not even a “harp” is left within them, whose “breaking chords” may tell to the future visitor the tale of the “ruin” that has overtaken them.

The collection of objects of art and vertu at Stowe is considered to have been one of the most magnificent and extensive ever formed in this country. In Majolica or Raffaele Ware, and in Dresden and Oriental China, it was peculiarly rich; whilst of wrought Silver, including many exquisite specimens of the *cinque cento* age (from the designs of Benvenuto Cellini, Fiamingo, and others), it contained a larger proportion than is to be found in any private, or perhaps royal, residence in the kingdom. Some notion of the estimation in which many of the antique articles in wrought Silver were held, may be inferred from the competition which was excited for the possession of them, and the apparently enormous prices which many of the specimens realised. Large, however, as these prices appear to have been, such was the extraordinary artistical beauty of many of the articles, both in design and execution, that if they had been disposed of by Messrs. CHRISTIE and MANSON, in London, in the height of the season, they would in all probability have produced still more exorbitant sums. Fine specimens from the designs of Benvenuto Cellini and Fiamingo are, indeed, so extremely rare, as to warrant much higher prices than they have ever yet brought in this



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country. The collection of Pictures was, on the whole, of a less important character than might have been expected. It included some *chefs-d'œuvres* of the old masters; but most of these realised comparatively inadequate prices. Among the portraits were some fine specimens of Holbein, Vandyck, Zuccherò, Lely, Sir Joshua Reynolds, &c.; but those of a high quality as works of art formed a small minority of the whole. The Marbles and Bronzes, although several of them were antique, and some from well-known chisels, brought, on the average, nothing approaching to their value.

The avidity with which catalogues of sales by auction of collections vastly inferior in interest and importance to that of Stowe have, from time to time, been sought for by persons of taste, has suggested the publication of the following pages. The object of the Editor has been to furnish a volume of somewhat deeper interest than a mere priced catalogue; and with this view he has endeavoured, so far as patient and diligent research might enable him so to do, to put upon record such facts as seemed calculated to illustrate the origin, history, merits, and intrinsic value of the subjects calling for particular remark at his hands. In his comments upon the characteristic traits of the articles specially referred to, the Editor has studied to observe a rigid impartiality; and if, occasionally, his judgment may be found at variance with that of their possessors, it must be borne in mind that he lays no claim to infallibility for his opinions. His desire has been to provide a trustworthy manual for the amateur and man of taste, to assist him not only in ascertaining the existing value of objects of art and vertu, but in tracing to their new owners those that have lately been dispersed. It is only by a careful perusal of priced catalogues of the sales of collections of works of this description, that the amateur, who has not leisure to attend and purchase for himself, can arrive at a proximate acquaintance with the cost at which it is possible to obtain them. The bookseller, the picture-dealer, and the connoisseur, must all graduate in this branch of bibliography, if they would correctly inform themselves of the value of the objects in which they are respectively interested. The catalogues of the collections of Mr. Heber, Sir Mark M. Sykes, Horace Walpole, Mr. Beckford, and many other distinguished amateurs, are now rarely to be obtained, and never except at prices enormously beyond their original cost; whilst copies annotated with the pen are only to be purchased at a sacrifice which few *virtuosi* will in these days care to incur.

The plan of the present volume includes, it will be seen, a CLASSIFIED CATALOGUE of the *entire sale*, with notes of the price, and the name of the purchaser—where it has been possible to ascertain it—of each lot. Among the inferior class of agents, however, who attend even first-class sales of this description, there are some who have reasons sufficiently cogent for concealment, whether they purchase on their own account or on commission; and from this order of persons, accordingly, the Editor has not only

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received no assistance whatever, but has had every obstacle to the acquirement of the information of which he was in search thrown in his way. Fortunately, the number of such vicarious purchasers has been comparatively small, and the articles of which they have possessed themselves correspondingly insignificant.

The original catalogue, like most similar publications, contained some not unpardonable errors. It is very modest praise of the present compilation to say that from such mistakes it may claim to be comparatively free. That which was excusable in the fugitive call-book of the hour, would be grossly censurable in what is intended for a permanent book of record, reference, and consultation. But accuracy in such matters can exist only comparatively, and it is by this rule the Editor asks the intelligent and good-natured to govern their judgment of his performance. The text of the original volume—for obvious reasons—has been reprinted verbatim, the corrections being confined to the annotations accompanying the respective lots.

Among the many obligations the Editor has to acknowledge for facilities afforded him, he deems it right to mention that to the Proprietors of the MORNING POST newspaper he stands indebted for the opportunity of having been present throughout the whole of the sale of the STOWE Collection; and he would be justly liable to the imputation of ingratitude if he omitted to acknowledge the liberality of the Proprietors of the ILLUSTRATED LONDON NEWS, in placing at his disposal many of the illustrations by which his work is embellished. It will be seen, however, by the frontispiece and other engravings executed expressly for its pages, that the Editor has spared no expense to render it worthy of the distinguished encouragement it has already received.

## THE FAMILY OF BUCKINGHAM AND CHANDOS.

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THE House of BUCKINGHAM and CHANDOS, in which the honours of several families are now united, takes its recent origin from Sir Richard Temple, Knight and Baronet, of Stowe, who—descended from a long line of Saxon ancestors, and, more modernly, through heiresses, from the Lords Cobham—was highly distinguished for his military services in the wars of Queen Anne, under the Duke of Marlborough.

Peter Temple was owner of the manor of Stowe in the reign of Edward VI. He married Millicent, daughter of W. Jekyll, of Newington, Esq., and by her was father of two sons—John and Anthony. The latter was the father of William Temple, ancestor of the celebrated baronet of that name, and also of the present Viscount Palmerston. John, the eldest son, married Susan, daughter of Thomas Spencer, of Everton, in the county of Northampton, Esq., by whom he had six sons and six daughters. Sir Thomas Temple, the eldest son, succeeded his father at Stowe, and inherited the greater part of the estate: he was knighted by King James I., in June, 1603; and at the institution of the Order of Baronets, in 1611, was advanced to that dignity. He wedded Hester, daughter of Miles Sandys, of Latimers, in Buckinghamshire (*Vide* Lot 204—*Pictures: note*). Sir Thomas was succeeded by his eldest son, Sir Peter Temple, who served in the two last Parliaments of Charles I. He married two wives—first, Anne, daughter and coheir of Sir Arthur Throgmorton, of Paulerspury, in Northamptonshire; and secondly, Christian, sister and coheir of Sir Richard Leveson, of Trentham, in Staffordshire. By the first of these ladies, he had two daughters; and by the latter, he had Sir Richard Temple, his successor. Sir Peter died in 1653, and was buried at Stowe. Sir Richard, his son, succeeded to the family honours, and served in the Restoration Parliament for the town of Buckingham, of which, and the county thereof, he was constituted Lord Lieutenant, on the 15th of November, 1 Sir Richard was a leading member in the House of Commons during the reign of Charles II., and distinguished himself in promoting the bill for the exclusion of James Duke of York from succeeding to the throne. He married Mary, daughter of Henry Knapp, of Weston, in Oxfordshire, Esq., and by her had four sons, all of whom died without issue, except the eldest, afterwards Lord Viscount Cobham. Sir Richard was also by the same lady father of six daughters, of whom two died young. Maria was espoused first to Dr. West, Prebendary of Winchester, by whom she was mother of Gilbert West, the poet; and secondly, to Sir John Langham, of Cottesbrooke, in Northamptonshire, Bart; Hester, second daughter, was married to Richard Grenville, of Wotton-under-Barnewood, in the county of Bucks; Christian was married to Sir Thomas Lyttelton, Bart., and by him became mother of George Lord Lyttelton; and Penelope was the wife of Moses Berenger, of the City of London, Esq. Their father died in 1697, and was succeeded by his son, the above-named Sir Richard, who was elected one of the members for the town of Buckingham, in the room of his parent. In 1703, he was constituted Lieutenant of the town and county of Buckingham; and elected to Parliament for the county of Bucks. In the first year of Queen Anne, he was appointed Colonel of a regiment

## THE FAMILY OF

of Foot; and distinguished himself at the sieges of Venlo and Roremond, acting there as a volunteer. He afterwards served with his regiment in Flanders and Germany; and, in 1706, was declared a Brigadier-General. Having borne a considerable part at the siege of Lisle, in 1708, he was sent express by the Duke of Marlborough to the Queen with an account of the surrender of that fortress; and, on the 1st of January, 1709, he was promoted to the rank of Major-General, from which he was, on that day twelvemonth, further advanced to that of Lieutenant-General. On the accession of George I., in October, 1714, he was created Baron of Cobham, in Kent, and five days after, declared Envoy Extraordinary and Plenipotentiary to the Emperor Charles VI. In June, 1715, his lordship was made Colonel of the first regiment of Dragoons, and in the next year, he was constituted Constable of Windsor Castle. In May, 1718, he was created Viscount Cobham and Baron Cobham, with remainder to the heirs of his body, and in default thereof, the dignities of Viscountess Cobham and Baroness Cobham to his sister Hester, wife of Richard Grenville, Esq., of Wotton-under-Barnewood, in the county of Bucks, failing which, with the like remainder to his sister, Dame Christian Lyttelton.\* In the year 1721, his lordship was appointed Colonel of the first regiment of Dragoon Guards; and, in February, 1728, he was nominated Lord Lieutenant and Custos Rotulorum of the county of Bucks. He was likewise one of his Majesty's Privy Council, and Governor of the Isle of Jersey, but resigned all his offices in 1733, in consequence of his opposition to the Excise Bill. In 1742, being then Field Marshal, and Lieutenant-General of the Ordnance, he was appointed Colonel of the first troop of Grenadier Guards; and, in 1744, he obtained the command of the sixth regiment of Horse. In May, 1745, his lordship was nominated one of the regents during his Majesty's absence beyond seas; and was further declared Colonel of the tenth regiment of Horse. His lordship is, perhaps, best known as the friend and patron of Pope, in whose poems his memory is embalmed: he died at Stowe, in September, 1749, without issue, having married Ann, daughter of Edmond Halsey, of the Borough of Southwark, Esq., who survived his lordship until March, 1760. Upon his lordship's decease, the dignities of Viscountess Cobham and Baroness Cobham devolved on his sister, Hester Grenville, widow and relict of the before-mentioned Richard Grenville, of Wotton. Her ladyship died in October, 1752, leaving issue, seven sons and one daughter, the latter of whom married, in 1754, the Right Hon. William Pitt, afterwards created first Earl of Chatham. Her second son, the Right Hon. George Grenville, after passing through various offices, became prime minister to George III., and died in 1770. His character was thus drawn by Burke, in his speech on American taxation (1774):—"Undoubtedly Mr. Grenville was a first-rate figure in this country; with a masculine understanding and a stout and resolute heart, he had an application undissipated and unwearied. He took public business not as a duty he was to fulfil, but as a pleasure he was to enjoy; and he seemed to have no delight out of this house, except in such things as some way related to the business that was to be done within it. If he was ambitious, I will say this for him, his ambition was of a noble and generous strain. It was to raise himself, not by the low pimping politics of a court, but to win his way to power through the laborious gradations of public service; and to secure himself a well-earned rank in Parliament, by a thorough knowledge of its constitution, and a perfect practice in all its business." Henry, third son, died young, and was buried at Wotton. The Right Hon. James Grenville, fourth son, was the father of Lord Glastonbury. The Hon. Henry Grenville, fifth son (a twin, whose brother died in infancy), was appointed Governor of Barbadoes, in 1746, and subsequently, in 1761, nominated Ambassador to the court of the Grand Seignior. He married, in 1757, Margaret, sister of John Hodgkinson Banks, Esq., and by her had a daughter, Louisa, born in August, 1758, who wedded, in 1781, Charles Lord Viscount Mahon, afterwards third Earl Stanhope. Thomas, the seventh son, was brought up to the sea service, and passed through the inferior ranks to that of captain, in which station, while he commanded his Majesty's ship Romney, he took a very rich Spanish prize. This gallant officer lost his life, greatly lamented, in the memorable defeat of the French fleet in May, 1747. Richard Earl Temple, the eldest son, was returned as member of Parliament for Buckingham, in 1734, of which

\* It has never been explained why Mrs. West's issue was postponed to those of Mrs. Grenville and Lady Lyttelton.

## BUCKINGHAM AND CHANDOS.

town he had been elected High Steward on the decease of his uncle, Lord Viscount Cobham, in 1752. This nobleman was appointed Lord Lieutenant of the county of Buckingham, in 1758, and two years afterwards was chosen a Knight Companion of the most noble Order of the Garter. His lordship died in 1779, and was succeeded by his nephew, George Grenville Nugent Temple, who, in 1782, was appointed Lord Lieutenant of Ireland; and, in 1783, on the accession of Mr. Pitt to the premiership, Secretary of State, which office he resigned in a few days. In 1784, Earl Temple was created Marquis of Buckingham, and in 1787, he was a second time appointed Lord Lieutenant of Ireland, which office he again resigned in 1789. His lordship married, in 1775, Mary, eldest daughter and heir of Robert Earl Nugent.\* By this lady, he had issue, two sons: the eldest, Richard Earl Temple, born March 10, 1776, married, in April, 1796, the Lady Anna Eliza Brydges, daughter and sole heir of James Brydges, third and last Duke of Chandos, by whom he had issue, Richard Plantagenet, present Duke of Buckingham and Chandos: the second son, Lord George Grenville Nugent Temple, succeeded his mother, who was created an Irish Peeress in 1800, by the title of Baron Nugent.

The Chandos family are descended from Sir Simon de Brugge, who was lord of the manor of Brugge-upon-Wye, in Herefordshire, in the reign of Henry III. He was a partisan of Simon de Montfort, Earl of Leicester, in his rebellion against that monarch, and by these means incurred a forfeiture of that lordship. This Sir Simon de Brugge was the direct ancestor of Sir John Brydges, first Lord Chandos, eldest son of Sir Giles Brydges, Bart. Sir John Brydges accompanied Henry VIII. to France in 1513, and was present in the memorable route of Guinegaste, called by our historians "the Battle of Spurs," from the swiftness of the French in running away. In those actions, he behaved so valiantly, that he received the honour of knighthood on the field. In 1544, having again accompanied his sovereign to France, he was made Deputy Governor of Boulogne, on the reduction of that place, and subsequently, when this town was besieged by the French, he made so gallant a defence that the siege was raised. He was continued in the same post by Edward VI., and, at the death of that monarch, assisted Queen Mary against those who had usurped the government, for which services she committed to him the charge of the Tower, and gave him likewise a grant of the castle and manor of Sudeley, in Gloucestershire. On the 5th of April, 1554, he was created Baron Chandos of Sudeley, and died on the 4th of March, 1557. He was married to Elizabeth, daughter of Edmond Lord Gre of Wilton, by whom he had issue, six sons and three daughters. The Lady Elizabeth is buried in the Church of St. Faith's under St. Paul's—the following inscription on a fair stone marking the spot:—

" Here buried is Elizabeth,  
Of Honour worthy dame;  
Her husband erst Lord Shandoy was,  
Her son hath now like name.  
Her father was a Wilton Lord,  
A Grey of puissant fame;

" Her brother left with us behind  
Now Lord is of the same.  
Her virtuous life yet still doth live,  
Her honour shall remaine;  
Her corpse tho' it be grown to dust,  
Her soul the heavens contain."

The first Lord was succeeded by his eldest son Edmond, who was elected a Knight of the Order of the Garter in the reign of Queen Elizabeth. He is described to have been "a generous friend, a noble housekeeper, and a bountiful master, and had many gentlemen his retainers and servants." He died in 1572, and was buried at Sudeley. Giles, third Lord Chandos, who succeeded his father, entertained Queen Elizabeth in great state at Sudeley, during one of that monarch's progresses. This nobleman died in 1594, leaving issue two daughters. The eldest, Elizabeth, married Sir John Kennedy, a Scotch knight, who obtained with her a dower of £16,500. Lady Kennedy died without issue. The second daughter, Catherine, married Francis Lord Russell, of Thornhaugh, afterwards Earl of Bedford, by whom she was mother of William Duke of Bedford. By this alliance, the Russell family obtained the valuable property now belonging to them in the parish of Covent Garden, including Chandos Street, Brydges Street, Catherine Street, &c., all of which once belonged to Lord Chandos. The town mansion of this family formerly stood on the site now occupied by Barker's coach manu-

\* Wraxall, in his Memoirs, says, that it was in reply to Earl Nugent, that Pitt first broke silence in the House of Commons: he spoke from under the gallery on the opposition side of the house.

## THE FAMILY OF

factory, in Chandos Street. William, second son of Catherine Countess of Bedford, succeeded as fourth Lord Chandos, and died in 1602, leaving issue Grey Brydges, his son and heir, of full age. This Grey Brydges, fifth Lord Chandos, was made one of the Knights of the Bath, at the creation of Charles Duke of York, in January, 1605. He "was a noble housekeeper, and, by a winning behaviour, contracted so great an interest in Gloucestershire, and had such numerous attendants when he came to court, that he was called 'The King of Cotswould.' Having an ample fortune, he expended it in the most generous manner—his house being kept open three days every week for the gentry; and the poor were as constantly fed with the remnants of his hospitable entertainments. In short, his ability and disposition were so exactly proportioned to each other, that it was difficult to determine which had the greatest share in his numberless acts of beneficence." He died in 1621, and was succeeded by his son George, then aged one year and a day. George Lord Chandos afterwards became one of the most zealous supporters of Charles I.: he had three horses killed under him at the battle of Newbury, and personally greatly contributed in breaking the enemy's cavalry. In 1652, this nobleman fought a duel with Colonel H. Compton, on Putney Marsh, and the colonel falling by his lordship's hand, both himself and his second, Lord Arundell de Wardour, were found guilty of manslaughter, and imprisoned for a long time. His lordship died in 1654, without male issue, and was succeeded by his brother William; but the estate of Sudeley descended, through his daughter Jane, to her husband, George Pitt, Esq., of Strathfieldsaye, ancestor to the Rivers family, who in her right became possessed of this manor, and other lands of great value. William, seventh Lord Chandos, died in 1676, and was buried at Harefield. On his death, the family honours descended to Sir James Brydges, the descendant of a younger brother of the first Lord Chandos. In 1680, this nobleman was appointed his Majesty's Ambassador at Constantinople, where he resided some years in great honour and esteem. His lordship married Elizabeth, eldest daughter, and co-heir of Sir Henry Bernard, Knight, an eminent Turkey merchant, by whom he had twenty-two children, of which number only fifteen were christened. James, the eldest son, ninth Baron of Chandos, was, in the lifetime of his father, elected for the city of Hereford to several Parliaments. After the death of his father, on the accession of George I., he was created Viscount Wilton and Earl of Carnarvan, and in 1719, he was further elevated to the Marquisate of Carnarvan and Dukedom of Chandos. He married, in 1697, Mary, only surviving daughter of Sir Thomas Lake, of Canons in the County of Middlesex, Knight, and died in 1754, at his palace at Canons (*Vide* Lot 782: note). He was succeeded by his eldest son Henry, second Duke, who died in 1771, and was in turn succeeded by James, third and last Duke of Chandos. This nobleman was appointed Lord Lieutenant of the county of Hants, in 1762, and, in 1775, became Lord Steward of his Majesty's household. His grace married, in 1753, Margaret,\* daughter and sole heiress of John Nicoll, of Southgate, in Middlesex, Esq., by which match he became possessed of Minchendon House (*Vide* Lot 380—Pictures: note). His grace married, secondly, Anna Eliza, daughter of Richard Gamon, Esq., and widow of Roger Hope Elletson, Esq., by whom he had two daughters—first, Georgiana Charlotte (to whom their Majesties George III. and Queen Charlotte were sponsors in person), who died the day after being baptized; and, secondly, Anna Eliza, born in October, 1779, and married in 1796, to Richard Earl Temple, afterwards Duke of Buckingham and Chandos. The Duke of Chandos died without issue male, in 1789, whereupon all the higher titles became extinct.

\* This lady, it appears, narrowly escaped a different destiny. Walpole alludes to her in the following terms, writing to Sir Horace Mann:—"If I could be mortified anew, I should be with a new disappointment. The immense and uncommon friendship of Mr. Chute had found a method of saving both my family and yours. In short, in the height of his affliction for Whithed (whom he still laments immoderately), he undertook to get Miss Nicoll, the vast fortune—a fortune of about £150,000—whom Whithed was to have had for Lord Orford. He actually persuaded her to run away from her guardians, who used her inhumanly, and are her next heirs. How clearly he is justified you will see, when I tell you that the man who had £1100 a-year for her maintenance, with which he stopped the demands of his own creditors, instead of employing it for her maintenance and education, has since gone into the Fleet. After such fair success, Lord Orford has refused to marry her—why, nobody can guess. Thus had I placed him in a greater situation than even his grandfather hoped to bequeath to him,—had retrieved all the oversights of my family,—had saved Houghton and all our glory. Now all must go!"

## BUCKINGHAM AND CHANDOL.

The annexed pedigree, describing the descent of the Buckingham family, from Leofric Earl of Chester to the present day, will probably be interesting to some readers :—

LEOFRIC Earl of Chester and Mercia, — Lady Godiva, sister of Thorold, Sheriff of Lincoln.  
ob. 1057.

Henry de Temple, third son, assumed that name from the manor of Temple, in Leicestershire, ob. temp. Henry the Third.

From whom descended, through several generations :—

Peter Temple, of Stowe, ob. 1577. — Millicent, daughter of William Jakyll.

John Temple, ob. 1603. — Susan, daughter of Thomas Spencer, of Everdon.

Anthony, youngest son, from whom descended the celebrated Sir William Temple, and the present Viscount Palmerston.

Sir Thomas Temple, first Baronet. — Hester, daughter of Miles Sandys, of Latimers. This lady died in 1656, having lived to see 700 descendants.

Sir Peter Temple, Baronet. — Christian, daughter of Sir Richard Leveson, of Trentham.

Sir Richard Temple, Baronet. — Mary, daughter of Henry Knapp.

Sir Richard Temple, Baronet, created Viscount Cobham, with remainder to his sisters, Hester, wife of Richard Grenville, of Wotton, and Christian, wife of Sir T. Lyttelton, ob. s. p. 1749.

Hester Temple, afterwards Viscountess Cobham, and Countess Temple.

Richard Grenville, of Wotton, Underwood, in the County of Bucks, descended from Richard de Grenville, who came from Normandy with William the Conqueror. One of the brothers of Richard de Grenville settled in Cornwall, and from him descended Sir Bevil Grenville, Granville Lord Lansdowne, and the late Lord Carteret.

Christian, wife of Sir Thomas Lyttelton, from whom is descended the present Lord Lyttelton.

Mary, wife of Dr. West, and secondly, of Sir James Langham, Berenger, Esq.

Penelope, wife of Moses Berenger, Esq.

Richard Grenville, on the death first Lord of the of his mother, became Earl Temple, and died s. p. 1779.

George Grenville, Treasurer in 1763, ob. 1770.

Elizabeth, daughter of Sir W. Wyndham, by his wife Lady Katharine Seymour, daughter of Charles Duke of Somerset, by his wife Elizabeth, sole heiress of the Percys.

Hester, married to William Pitt, first Earl of Chatham, by whom she had John, second Earl of Chatham, William Pitt, the minister, and Hester, who was the first wife of the third Earl Stanhope.

James, whose son was created Lord Glastonbury, and died s. p. 1826.

Henry, Governor of Barbadoes, whose daughter was second wife of the third Earl Stanhope, father of the present Earl.

Thomas, Captain R.N., killed on board the *Defence*, one of Anson's ships, 1747.

George, succeeded his uncle as Earl Temple created Marquis of Buckingham, ob. 1813.

Mary Nugent, daughter and sole heiress of Robert Nugent, Viscount Clare, and Earl Nugent, by his third wife, who was widow of the fourth Earl of Berkeley.

Rt. Hon. Thomas, ob. 1846, s. p.

William Wyndham Lord Grenville, ob. 1834, s. p.

Charlotte, married Sir W. W. Wynn, ob. 1840.

Hester, married to Earl Fortescue, 1848.

Catherine, married to Richard Neville, afterwards first Lord Braybrooke.

Elizabeth, married Lord Carysfort, 1848.

Richard, first Duke of Buckingham & Chandos, married daughter and sole heiress of James, third and last Duke of Chandos.

George Lord Nugent, 1848, became Baron Nugent at the death of his mother, who had been created Baroness Nugent, with remainder to her second son.

Mary Grenville, married to James Everard, tenth Lord Arundell of Wardour, ob. 1843.

Sir W. W. Wynn, present Baronet.

Lord Braybrooke, 1848.

Mary, married Sir Stephen Glynn, Baronet.

Hon. & Rev. George Nevill, Dean of Windsor, 1848.

Caroline, wife of Lord Wenlock, 1848.

Sir Stephen Glynn, Baronet, 1848.

Catherine, wife of Rt. Hon. W. E. Gladstone, M. P.

Mary, wife of the present Lord Lyttelton.

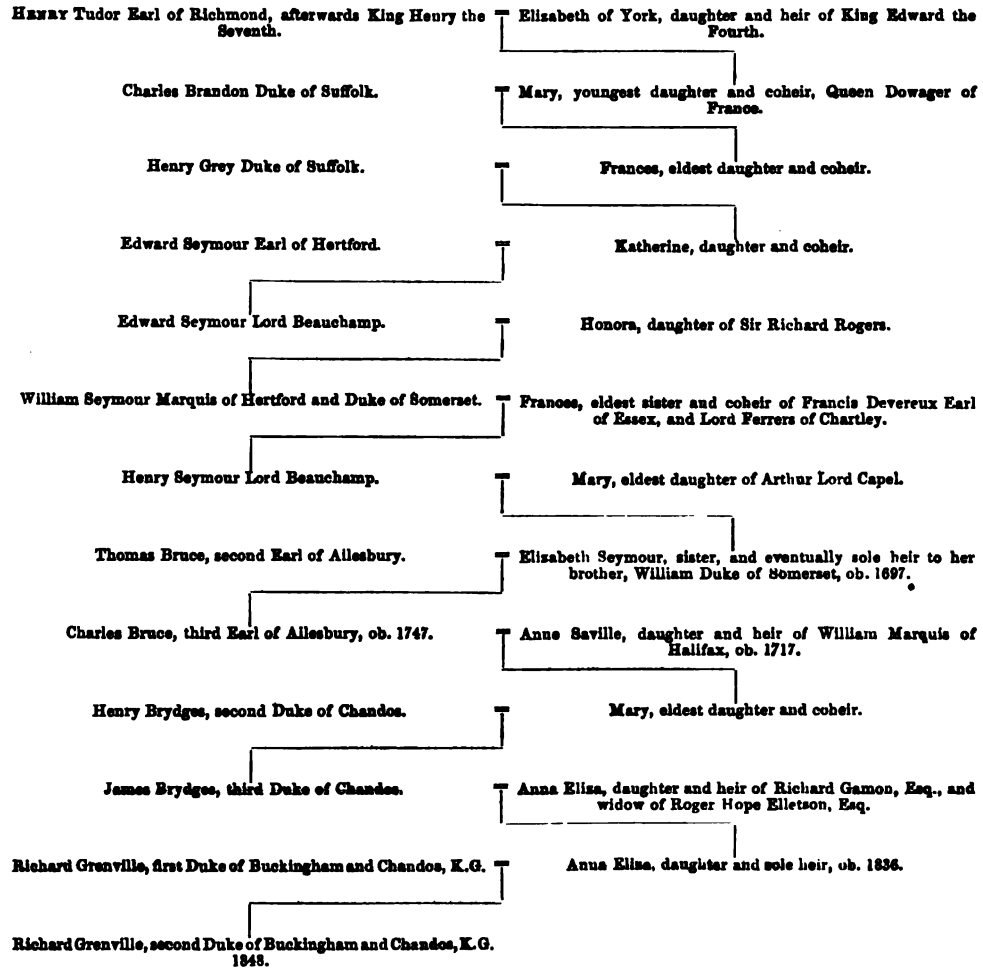
Richard, present Duke of Buckingham.

Marquis of Chandos, 1848.

\* This marriage brought the Stowe estate to the Grenville family, after the death of Lord Cobham, in 1749.

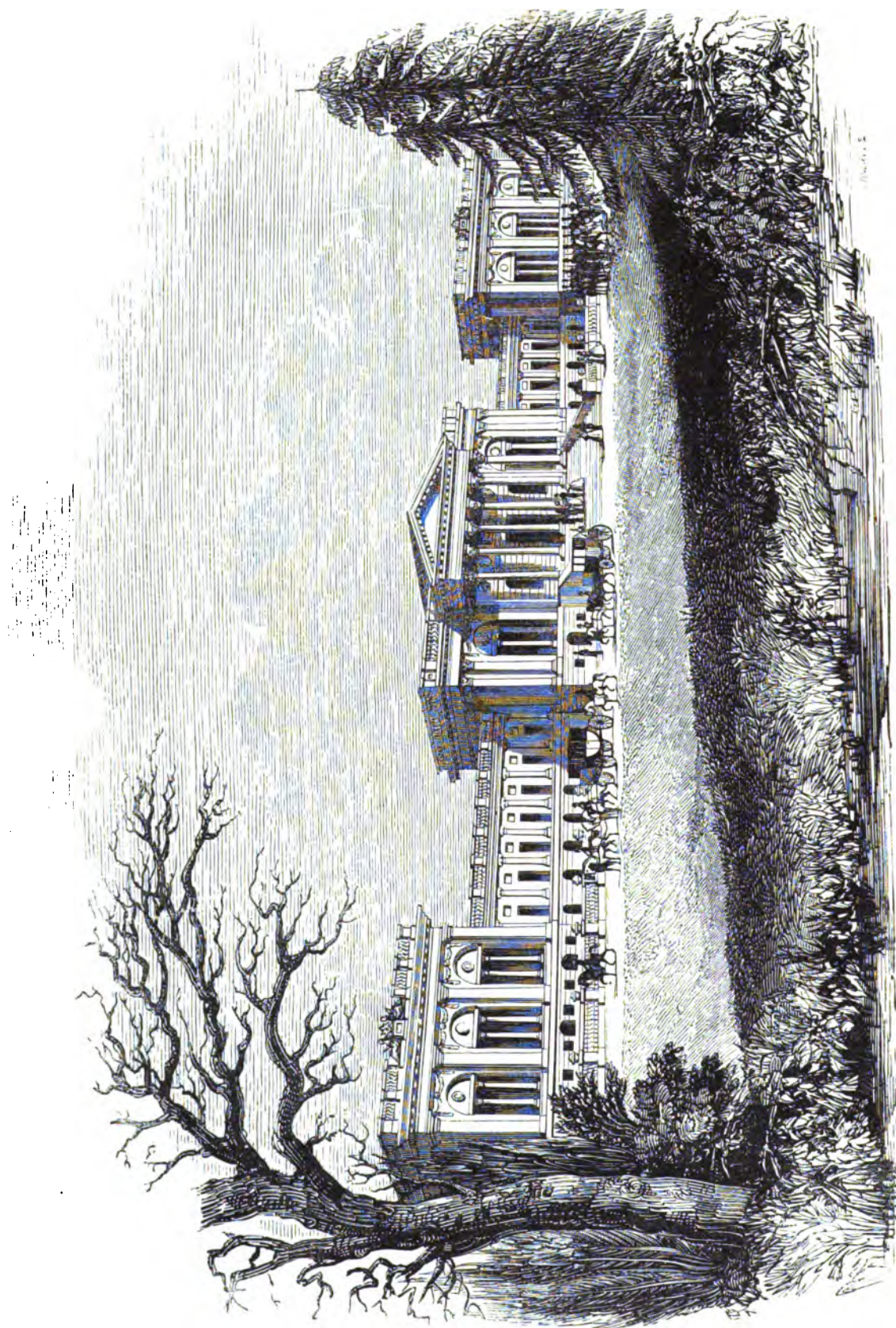
# THE FAMILY OF, .

The following pedigree explains the descent of the present Duke of Buckingham, through his ancestor the Duke of Chandos, from Henry VII. :—









STOWE—THE GARDEN FRONT.

## HISTORICAL NOTICE OF STOWE.

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THE manor of Stowe derives its name from the Saxon word *Stowe*, signifying a strand, station, or eminence (the latter term being peculiarly descriptive of its locality). It is situate about three miles north-west of Buckingham, and is bounded on the north by Lillingston Dayrell, on the east by Maid's Morton, on the south by Water Stratford, and on the west by Biddlesden.

Before the conquest, this manor was in the possession of Turgisus, the son of Baldwin, the son of Herlwin. At the Norman survey, it was bestowed upon the Bishop of Baieux, and was holden under him by Roger D'Oyley and Roger D'Iveri. When the Bishop was dispossessed of his lands, in the year 1088, the manor was obtained by the above persons for themselves, and afterwards divided between them. Stowe was retained by D'Oyley, who subsequently conferred it on the Canons of Oseney Abbey, who continued to possess the estate until the dissolution, when the Bishopric of Oxford was endowed with the manor, then valued at £15 16s. 11d., with lands in Lamport, estimated at £3 15s. 9d., and other lands, altogether estimated at £21 1s. 2d. At the Reformation, Elizabeth resumed possession of the manor of Stowe during the vacancy of the see of Oxford, and granted it by letters patent to Thomas Compton, Robert Wright, and Gelly Merrick, who soon afterwards (in the year 1592) transferred the inheritance and fee simple to the ancient family of Temple, of Temple Hall, in the county of Leicester, and Burton Dasset, in the county of Warwick (some of whose ancestors had been at an earlier period possessed of lands here), and the estate has subsequently descended in a direct line to its present possessor.

The original mansion was erected by Peter Temple, Esq., in 1560. Sir Peter Temple, a distant descendant, enclosed about 200 acres of ground for a park; Sir Richard, the next inheritor, rebuilt the Manor-house; and on his death, the estate devolved to his son, afterwards created Baron and Viscount Cobham. When beheld from a distance, Stowe appears like a vast grove, interspersed with columns, obelisks, and towers, which apparently emerge from a luxuriant mass of foliage. The gardens obtained their celebrity from the alterations effected by Lord Cobham, under whose direction the groves were planted, the lawns laid out, many of the buildings erected, and the corridors and wings added to the north front of the house. The gardens were planned when an affected regularity was the prevailing style, and when straight paths, canals, avenues, and fountains were considered the most perfect ornaments. This state of things, however, has been long changed, and the natural beauty of the situation has been highly embellished by the hand of art. The first professional artist employed to lay out the grounds was Bridgeman, whose plans and drawings of their features at that period are still in existence. Some of the absurdities left by Bridgeman were removed by Kent, who was consulted in the double capacity of architect and gardener, and to this "Father of modern gardening" is Stowe indebted for many of its distinguished ornaments. "Mahomet," says Walpole, "imagined an Elysium; but Kent created many." Several other amateurs and artists successively directed alterations, and most of them

#### HISTORICAL NOTICE OF STOWE.

left some specimens of their respective partialities. Lancelot Brown, generally called Capability Brown, from his frequent use of that word, was employed here for many years, and rose by his merit from a low condition, to be Lord Cobham's head gardener.\*

The Mansion, which is the chief ornament of the county, and indeed one of the most palatial residences in the kingdom, is approached from the town of Buckingham by an avenue of fine trees, two miles in length, at the extremity of which is a CORINTHIAN ARCH, or gateway, 60 feet high by 60 feet wide, erected on the brow of a hill, about one mile from the south front of the house, after a design of Thomas Pitt Lord Camelford. (*Vide* Vignette on the Title-page.) The principal approach is by this arch, on passing through which a grand view of the mansion, groves, temples, obelisks, and water, is at once obtained by the spectator. The ornamental grounds exceed five hundred acres in extent, and are enclosed by a sunk fence, extending nearly four miles in circumference, within which is a broad gravel walk, skirted with rows of lofty elms. This path leads to many of the buildings, and to several interesting scenes, admitting occasional peeps into the surrounding park, which is beautifully diversified with hill, valley, lawn, and river, and affords a most picturesque and ever-varying scene of magnificence. A little to the westward of this Arch are two PAVILIONS, marking the south entrance to the Gardens. These Pavilions, which are supported by Ionic pillars, were originally designed by Kent, but altered by Signor Borra, architect to the King of Sardinia, of whose taste and skill Lord Cobham availed himself. Within the Gardens, in front of these buildings, the water spreads into a broad Lake, which, dividing itself into two branches, flows through the valley east and west, one end being concealed amidst a mass of woods, where it falls over some artificial ruins, and forms a second or lower Lake. Upon the upper Lake, are three small islands, on one of which, embosomed among evergreens, stands CONGREVE'S MONUMENT, the embellishments surrounding which are intended to express the poet's dramatic genius. Upon the summit sits a monkey, viewing himself in a mirror, with a Latin inscription thus rendered—

"Comedy is the imitation of life, and the mirror of society."

On the left hand, is a CASCADE (which falls from the upper into the lower Lake), on the bank of which is a HERMITAGE, designed by Kent, and executed in rough unhewn stone. Nearly adjoining this spot, is the

#### TEMPLE OF VENUS.

A square building, connected by circular arcades to a pavilion at each extremity. Over the entrance is this inscription, "*Veneri Hortensi;*" and upon the frieze, the following translated motto from Catullus:—

"Let him love now, who never loved before;  
Let him who always loved, now love the more."

This temple was formerly ornamented with a marble statue of Venus, discovered in an excavation near the Palace of the Cæsars at Rome, and brought from Italy by the Marquis of Chandos. The legs are modern, and have been restored; but the upper part of the body is beautifully formed, and was a favourite study of the celebrated sculptor, Canova. This statue was some years since removed to the Orangery: it is now the property of the Earl of Lonsdale. Passing onwards in the same direction, the STATUE OF QUEEN CAROLINE (Consort of King George II.) is observed. It is erected on four Ionic columns, and upon the pedestal is inscribed "*Divæ Carolinæ.*" There is nothing particularly elegant in the appearance of this monument.

\* Lancelot Brown, who afterwards attained such celebrity for his skill and taste in laying out grounds, came into Lord Cobham's service as a boy in 1737, and was employed in his gardens till 1750. He had no share in the improvements at Stowe, they having been completed before he entered Lord Cobham's service; but the good taste which he evinced, whilst employed by the Duke of Grafton, to whom he was recommended by his former master, laid the foundation of his future fame and fortune. On leaving Stowe, he was appointed by George II. head gardener at Hampton Court. Lord Chatham, who had a great regard for Brown, thus speaks of him, in a letter to Lady Stanhope:—"The chapter of my friend's dignity must not be omitted—he writes Lancelot Brown, Esq., *en titre d'office*. Please to consider he shares the private hours of Majesty, dines familiarly with his neighbour of Sion, and sits down to the tables of all the House of Lords, &c. To be serious, he is deserving of the regard shewn to him, for I know him upon very long acquaintance to be an honest man, and of sentiments much above his birth."







TEMPLE OF ANCIENT VIRTUE

## HISTORICAL NOTICE OF STOWE.

### THE TEMPLE OF BACCHUS

Next breaks on the view. This is a stuccoed building, after Sir John Vanbrugh's design, the inside being adorned with alto-relievos representing a sacrifice to the merry god. From this temple, a beautiful prospect of the surrounding country is obtained. Near this spot is the MARCHIONESS OF BUCKINGHAM'S SEAT, a small grotto executed by that lady's own hand. It was her favourite seat, and, after his mother's death, the late Duke dedicated it to her memory. On a plain stone of grey marble are inscribed these words:—"Mater Amata Vale!" A STONE SEAT, surmounted by a pedestal and an URN, is also erected near the Temple of Bacchus, to commemorate the royal visits of Her Majesty Queen Adelaide, the King of Hanover, and the Duchess of Gloucester, in the years 1840 and 1843. The Latin inscriptions thereon were composed at Stowe, by the late Sir Henry Halford, and the quotations from Horace were selected by the late Mr. Thomas Grenville. THE ROTUNDO is the next object: it is raised upon Ionic pillars, and has hitherto been ornamented with a statue of Bacchus. In the adjoining shrubbery, partly hidden among trees, is

### A DORIC ARCH,

Built by Richard Earl Temple, to commemorate the visit of the Princess Amelia to Stowe, in 1768. From this arch, a view is obtained of the Palladian Bridge, and the old Castle of Stowe, a farm-house on the opposite hill. The statues of Apollo and the Muses formerly stood near this spot, but they were of lead, and have long since been melted. In a secluded dell, within a short distance from this arch, is placed a small MARBLE URN, inscribed with the letters "A. E. C. B. & C., 1836," and dedicated by the present Duke of Buckingham to the memory of his mother, the late Duchess of Buckingham and Chandos. This illustrious and excellent lady was eminent for all the virtues that can adorn a Christian; in life she was beloved, and in death regretted, by all classes of society. Her charities were only exceeded by the grace and dignity with which she dispensed them, and her irreparable loss is still deplored by very many poor persons, who entirely depended upon her bounty. She expired at Stowe, after only a few hours' illness, on the 16th May, 1836: her Grace's remains were, by her last particular desire, deposited in the church at Avington, the family seat in Hampshire, where a mural tablet was erected to her memory by the late Duke of Buckingham. A monument, by the hand of Sir Richard Westmacott, has also been placed in the church at Wotton, by her son the present Duke. On the opposite side of the gardens, the first important building which meets the eye, a little to the south of the mansion, is the

### TEMPLE OF ANCIENT VIRTUE.

This is a Rotundo of the Ionic order; on the outside over each door is this motto, "Præce Virtuti;" and in four niches within, are full length statues of Lycurgus, Socrates, Homer, and Epaminondas, by Scheemakers, with appropriate inscriptions under each figure. Near this temple, is CAPTAIN GRENVILLE'S MONUMENT, a rostral column erected by Viscount Cobham, in honour of his nephew, Thomas Grenville, who fell on the quarter-deck of his ship, the *Defiance*, in action with a French frigate, in May, 1747. The following inscription, written by George Lord Lyttelton, is carved on the plinth and pedestal:—

"To his Nephew, Thomas Grenville,  
Who, captain of a ship of war, in the British Fleet, commanded by Admiral Anson, in an engagement with the French,  
being wounded mortally in the thigh, by a fragment of his shattered ship, expiring said,  
'How much better is it thus to die, than to stand arraigned before a Court Martial.'"

This Naval Column was erected by Richard Viscount Cobham, as a monument of his applause and grief, 1747.

From this animating (but, alas! too rare) example,  
Learn, when honoured with command, what becomes an officer.

Ye weeping muses, graces, virtues tell,  
If, since your all-accomplish'd SYDNEY fell,

\* An officer in the squadron had, just before the action, been tried by a Court Martial for cowardice.

## HISTORICAL NOTICE OF STOWE.

You, or afflicted Britain, e'er deplor'd  
 A loss, like that, these plaintive lays record;  
 Such spotless honour, such ingenuous truth,  
 Such ripen'd wisdom in the bloom of youth!  
 So mild, so gentle, so compos'd a mind,  
 To such heroic warmth and courage join'd;  
 He, too, like SYDNEY, nurs'd in learning's arms,  
 For nobler war forsook her peaceful charms;  
 Like him, possess'd of every pleasing art,  
 The secret wish of every virgin's heart:  
 Like him, cut off in youthful glory's pride,  
 He, unrepining, for his country died."

From this Column, two rustic bridges over an artificial Lake, conduct to an URN, erected by the late Duke of Buckingham to the memory of his father, George Marquis of Buckingham. This urn bears the following inscription :—

"To George Marquis of Buckingham,  
 A beloved Parent, an illustrious and able Statesman, this Urn is dedicated by Richard Marquis of Buckingham,  
 Who, lamenting his loss, and venerating his memory, endeavours to emulate his example.  
 A.D. 1814."

Upon the front of the pedestal, is the following translated quotation from Cicero :—

"Amidst these scenes, my brother, and myself, have passed our earliest years.  
 Sprung from an ancient and honourable race, we see ourselves surrounded here, by all that hereditary feelings  
 Can render sacred to us, and contemplate the footsteps of those who are gone before us;  
 Need more be said? Behold this place, improved, extended, and adorned, by the hand of a beloved Father,  
 who, under these shades, passed his declining days."

Upon the reverse of the pedestal, is the following inscription, from the Poem entitled "Human Life," by Rogers :—

"When by a good man's grave I muse alone,  
 Methinks an angel sits upon the stone;  
 Like those of old, on that thrice hallow'd night,  
 Who sate and watch'd in raiment heavenly bright;  
 And with a voice inspiring joy, not fear,  
 Says, pointing upward, that he is not here;  
 That he is risen!"

In the Lake above alluded to, are several small islands, upon one of which is a MONUMENT to the MEMORY of CAPTAIN COOK. Upon another, there formerly stood a small STONE ALTAR, which had been originally erected by Louis XVIII., at Gosfield, in Essex, a house belonging to George Marquis of Buckingham, which that nobleman gave up to the illustrious members of the Royal Family of France, during the period of the French Revolution. In testimony of his grateful sense of the hospitable and generous assistance which he received from the Marquis of Buckingham, his Majesty caused a Latin inscription, written by himself (of which the following is a translation), to be placed on one face of this Altar :—

"This place, by the generous munificence of  
 George Marquess of Buckingham, and of Mary Nugent, his Marchioness,  
 Was inhabited, upon their first arrival in England, by  
 Louis XVIII., King of France and Navarre, and his Nephew, Louis Anthony Duke of Angoulême,  
 And afterwards by their illustrious Consorts,  
 Maria Josepha Ludovica of Savoy, Queen of France and Navarre; and Maria Theresa of France, Duchess of Angoulême:  
 The Elms around this spot were planted by their own hands, as a Memorial of their unceasing Gratitude.  
 A.D. 1809."







### HISTORICAL NOTICE OF STOWE.

The original MS. of this inscription, in the King's handwriting, is still extant in the Stowe Library. When Gosfield was sold by the late Duke of Buckingham, he removed the Memorial to Stowe, and inscribed on the opposite face of the Altar the following explanatory inscription :—

“ Louis the King having been restored to the throne of France ; and Peace, by the blessing of God, to Europe ;  
Richard Duke of Buckingham and Chandos  
Removed from Gosfield this monument of the munificent and splendid hospitality of his Parents,  
And placed it amidst these scenes, surrounded by the Memorials of his Ancestors.  
A.D. 1825.”

### THE GROTTA

Is situated in this part of the gardens. It is a very curious structure, formed of a variety of shells, spars, fossils, petrifications, stalactites, and specimens of minerals. It consists of two caverns : from the lowermost, the water flows into an ornamental Lake, which is overshadowed by a variety of intersecting branches. The principal cavern was lately ornamented by a very fine statue of Venus rising from the bath, under which were inscribed on a tablet of white marble the following lines from Milton :—

“ Goddess of the silver wave,  
To thy thick embower'd cave,  
To arched walks, and twilight groves,  
And shadows brown which sylvan loves,  
When the sun begins to fling  
His flaming beams, me, Goddess, bring.”

This Grotto has been the scene of royal hospitality on more than one occasion. Horace Walpole describes the visit of the Princess Amelia thereto, in a most amusing letter. (*Vide* p. xxxix.) George IV., when Prince of Wales, also passed some festive hours in this place ; and during the Editor's last visit to Stowe, he conversed with an old labourer, who described with great minuteness his recollection of the recreations of the Prince, who prided himself very much on being the only member of the party who could preserve his equilibrium on leaving the cavern. Emerging from the Grotto, the

### TEMPLE OF BRITISH WORTHIES

Is seen rising from one side of the Elysian fields. This is a building cut into niches, wherein are placed busts of many celebrated characters, from the chisels of Rysbrack and Scheemakers. Each bust has an appropriate inscription (most of these were written by George Lord Lyttelton), and as the present may perhaps prove the last opportunity of placing these very beautiful compositions on record, the Editor feels assured no apology will be necessary for transferring them to his pages. The centre niche is occupied by a small figure of Mercury, below which the following lines are inscribed on a slab of black marble :—

“ Here are the bands who for their country bled,  
And bards, whose pure and sacred verse is read ;  
Those who, by arts invented, life improved,  
And by their merits made their memories loved.”

The following is a list of the busts, with the inscriptions under each :—

#### ALEXANDER POPE,

Who, uniting the correctness of judgment to the fire of genius, by the melody and power of his numbers, gave sweetness to sense, and grace to philosophy. He employed the pointed brilliancy of wit to chastise the vices, and the eloquence of poetry to exalt the virtues of human nature ; and, being without a rival in his own Age, imitated and translated, with a spirit equal to the originals, the best Poets of Antiquity.

#### SIR THOMAS GRESHAM,

Who, by the honourable profession of a merchant, having enriched himself and his country, for carrying on the commerce of the world, built the Royal Exchange.

## HISTORICAL NOTICE OF STOWE.

IGNATIUS JONES,

Who, to adorn his country, introduced and rivalled the Greek and Roman Architecture.

JOHN MILTON,

Whose sublime and unbounded genius equalled a subject that carried him beyond the limits of the world.

WILLIAM SHAKSPEARE,

Whose excellent genius opened to him the whole heart of man, all the mines of fancy, all the stores of nature; and gave him power, beyond all other writers, to move, astonish, and delight mankind.

JOHN LOCKE,

Who, best of all Philosophers, understood the powers of the human mind; the nature, end, and bounds of civil government; and, with equal courage and sagacity, refuted the slavish systems of usurped authority over the rights, the consciences, or the reason of mankind.

SIR ISAAC NEWTON,

Whom the God of nature made to comprehend his works.

SIR FRANCIS BACON, LORD VERULAM,

Who, by the strength and light of a superior genius, rejecting vain speculation and fallacious theory, taught to pursue truth, and improve philosophy, by the certain method of experiment.

KING ALFRED:

The mildest, justest, most beneficent of kings; who drove out the Danes, secured the seas, protected learning, established juries, crushed corruption, guarded liberty, and was the founder of the English constitution.

EDWARD PRINCE OF WALES:

The terror of Europe, the delight of England: who preserved unaltered, in the height of glory and fortune, his natural gentleness and modesty.

QUEEN ELIZABETH,

Who confounded the projects, and destroyed the power that threatened to oppress the liberties of Europe; took off the yoke of ecclesiastical tyranny; restored religion from the corruptions of popery; and by a wise, a moderate, and a popular government, gave wealth, security, and respect to England.

KING WILLIAM III.

Who, by his virtue and constancy, having saved his country from a foreign master; by a bold and generous enterprise, preserved the liberty and religion of Great Britain.

SIR WALTER RALEIGH,

A valiant Soldier, and an able Statesman; who, endeavouring to rouse the spirit of his master, for the honour of his country, against the ambition of Spain, fell a sacrifice to the influence of that court, whose arms he had vanquished, and whose designs he opposed.

SIR FRANCIS DRAKE,

Who, through many perils, was the first of Britons that ventured to sail round the globe; and carried into unknown Seas and Nations the knowledge and glory of the English name.

JOHN HAMPDEN,

Who, with great spirit and consummate abilities, began a noble opposition to an arbitrary court, in the defence of the liberties of his country; supported them in parliament; and died for them in the field.

SIR JOHN BARNARD,

Who distinguished himself in parliament, by an active and firm opposition to the pernicious and iniquitous practice of stock-jobbing; at the same time exerting his utmost abilities to increase the strength of his country, by reducing the interest of the national debt, which he proposed to the House of Commons in the year 1737, and, with the assistance of Government, carried into effect in the year 1750, on terms of equal justice to Particulars and to the State; notwithstanding all the impediments which private interest could oppose to public spirit.







GRENVILLE COLUMN.



TEMPLE OF CONCORD  
& VICTORY.

## HISTORICAL NOTICE OF STOWE.

The annexed lines were written by Earl Nugent (the Lord Clare of Goldsmith) upon the busts in this temple :—

“ Among these chiefs of British race,  
Who live in breathing stone,  
Why has not Cobham's bust a place?  
—The structure was his own.”

### THE TEMPLE OF CONCORD AND VICTORY,

A large and beautiful building, decorated with twenty-eight columns of the Ionic order, is one of the principal ornaments of the Gardens. It was originally designed by Kent, from the measurements of the Maison Carrée, at Nismes; but it was unfinished, particularly in the internal decorations, till the year 1763, when it was completed under the directions of Signor Borra, and dedicated by Earl Temple to Concord and Victory, as a monument of the glories of the war, terminated by the peace of Paris. On the top are six statues; and the front pediment is adorned with a piece of alto-relievo, by Scheemakers, representing the four quarters of the world bringing their various products to Britannia. On the walls of this Temple, are fourteen medallions, representing the chief battles of the Seven Years' War, including the taking of Martinique, &c.; Louisbourg; Montreal; Naval Victory off Belleisle; Fellinghausen; Crown Point; Niagara; Fort du Quesne; Goree, and Senegal; Havannah, and Manilla; Beau Sejour Cherburch, and Belleisle; Crevelt, and Minden; Naval Victory off Lagos; Quebec; Gaudaloupe, &c.; Pondicherry, &c. Subsequently to Her Majesty Queen Victoria's visit, in 1845, six columns of rose-coloured granite have been erected at the upper end of this Temple, forming a recess, in which the busts of Queen Victoria and Prince Albert were intended to have been placed in commemoration of their visit to Stowe. These columns were brought from Rome by the late Duke of Buckingham, who purchased them of a sculptor, by whom they had been sold to Napoleon Buonaparte, a short time prior to his abdication, in consequence of which event, they were left upon his hands; and he was very glad to find a purchaser in the Duke of Buckingham, who brought them to England in 1829. This temple overlooks a very beautiful scene, called the Grecian Valley, commencing at the park, to which it has been judiciously made to assimilate, by the distribution of large spreading trees at unequal distances. As the valley winds into the Gardens, it gradually contracts, sinks deeper, and the trees advancing more boldly down its steep banks, at last it becomes entirely secluded by a close thicket that overhangs the Grotto. From the portico of this temple, a very striking view is obtained of

### LORD COBHAM'S PILLAR,

A fine architectural column, 115 feet high, erected by the Viscountess Cobham, in memory of her husband. On the summit of this pillar, is a life-size statue of his lordship. The pedestal bears the following inscriptions. Over the door :—

“ To Richard Lord Viscount Cobham, Field Marshal of the British Armies,  
Who served his country as well in the cabinet as the field; and who adorned it by a more elegant system of modern gardening, first illustrated on this spot.”

On the opposite side :—

“ How many have imitated the magnificence of L. Lucullus' Villas! but how few have aspired to emulate his virtues!”

On the south side :—

“ And you, brave Cobham, to the latest breath,  
Shall feel your ruling passion strong in death;  
Such in those moments, as in all the past,  
‘ Oh, save my country, Heaven!’ shall be your last.”

On the north side :—

“ Consult the genius of the place in all  
That bids the waters rise, or gently fall;  
That helps th' ambitious hill the heav'ns to scale,  
Or scoops in circling theatres the vale;

## HISTORICAL NOTICE OF STOWE.

*Calls in the country, catches op'ning glades,  
Unites the woods, and varies shades from shades ;  
Nature shall join you ; Time shall make it grow,  
A work to wonder at,—perhaps a STOWE."*

The two latter inscriptions are by Pope, who, with some of his most celebrated literary contemporaries, spent many festive hours at Stowe, with its noble owner, Lord Cobham. Hammond, the elegiac poet, died whilst on a visit to Stowe, in 1742. From the same portico, is also seen GENERAL WOLF'S OBELISK, which—erected in the Deer Park—forms an interesting object through a long avenue of fine trees. This Obelisk was erected by Earl Temple to the memory of the gallant General. It bears the following motto from Virgil :—

*" Ostendum terris hunc tantum Fata."*

In the park, to the westward of General Wolf's Obelisk, is the

### BOURBON TOWER,

A circular building of hewn stone, deriving its name from the circumstance of the clump of oaks which surround it having been planted by the hands of Louis XVIII., King of France and Navarre, and of the Princes of his royal house, in commemoration of their visit to Stowe, in 1808. The height of the tower is 65 feet, its circumference 110 feet: within it are apartments, and a winding staircase leads to the top of the edifice; four towers are placed round it, and over the door is an inscription on a marble slab, placed by the late Marquis of Buckingham, recording the event from which the building derives its name. Within the last few years, a fortification, or earth-work, has been thrown up round the building, and very beautifully laid with turf. Several six-pounders are mounted thereon, and under it is a magazine for store of gunpowder. In the vicinity of the Cobham Pillar, is the

### QUEEN'S BUILDING,

Originally designed by Kent, and dedicated by George Marquis of Buckingham to Charlotte Sophia Queen of England, and Consort to King George III. In the floor of this Temple, has been lately inserted a tessellated pavement, found in the ruins of the Roman villa, at Foxcote, near Buckingham, in 1843. On the crest of the opposite hill, is the

### GOTHIC TEMPLE,

A large building of yellow stone, 70 feet high, built in the style of the Moorish gothic, and adorned withinside by a collection of old painted glass, consisting of sacred subjects, and of great variety of armorial bearings, some of which are very finely executed. The principal room is circular; the arches and dome are ornamented with the descents and inter-marriages of the Grenville and Temple families, in a regular series of armorial bearings from the Saxon Earls of Leicester, to the late Lord Viscount Cobham, and to his sister and heiress, Hester Countess Temple. On each side is a small circular recess, with painted glass of armorial bearings of different families; and at the upper end, a circular staircase leads to a gallery on the second story, where there are likewise two other recesses, with those of the Saxon Heptarchy. This tower affords a very extensive view of the surrounding country. In a secluded circular recess between the Gothic Temple and the Cobham Pillar, embowered in ancient oaks, are placed statues in stone, carved by Rysbrack and Scheemakers, of the seven Saxon deities who gave names to the days of the week: their titles are engraved on each in Runic characters. In the centre of this woody recess, is placed a platform of large pieces of rough hewn limestone, removed from a barrow in the parish of Thornborough, near Buckingham, which was opened by direction of the present Duke of Buckingham, in November, 1839. This platform appears to have been used as a funeral pile, the upper surface of the stones being calcined, though the fire has not penetrated through them: they average from two to five inches in thickness. On these stones, when discovered, were placed many very curiously ornamented vessels in bronze, glass, and pottery. One of them, a glass urn with two elegantly







LAKE, AND PALLADIAN BRIDGE.

## HISTORICAL NOTICE OF STOWE.

reeded handles, contained a quantity of partially calcined human bones and ashes, which have been carefully preserved, and some of the mass is even now firmly adhering to the fragments of the broken urn. The bronze vases are of beautiful form and workmanship: one of them, a small lamp, has part of the chain by which it has been suspended, and the fibres of the wick, still remaining entire. Among the articles found, is also a bronze patera, with a reeded handle terminating in the head of a wolf or dog, very boldly chased; near this patera, was found a small lozenge-formed piece of pure gold, having the winged figure of a boy embossed thereon, in very rude workmanship. This may perhaps have been intended as an emblem of death: the boy appears to have in one hand an inverted torch, and in the other, a lamp from which the oil is dropping. There were several other vessels of fine red and black pottery, and some of a thicker and coarser kind. From the fragments which remain, it would appear that some of the bronze and glass vessels had been of the most delicate texture: one of the pieces has an enamelled ornament of a beautiful blue colour. The whole of the deposit was originally protected by a roof formed of several large planks of oak, which had been laid over the platform from north to south, but which evidently had long since given way, and the greater part of the wood had entirely decayed: that which remained, however, is sound, and in colour, quite black. The tumulus in which this discovery was made, is in its diameter about 156 feet, and its height 25 feet: it was formed of clay, with occasional thin layers of sand. A trench was cut from the top, 105 feet in length, and about 12 feet wide, until the excavators arrived at the level of the surrounding soil, about 25 feet in depth, where they found the platform, &c., as above described. There is a second barrow of nearly the same dimensions, situated about 80 feet to the westward; it has never been disturbed, except on its surface by the plough, and it very probably contains some interesting remains. It has been conjectured that the neighbourhood of these barrows is the site of a battle, described by Dion Cassius to have been fought between the British forces and the Romans, under Aulus Plautius, in which Togodumnus, the son of the British King Cunobelin (or Cymbeline), was slain. This hypothesis is rendered the more probable from the fact, that a vast number of human skeletons and bones have been at various times found near the banks of the River Ouse, which is within a short distance of the tumuli. Descending from the Gothic Temple, in the direction of the upper Lake, the

## PALLADIAN BRIDGE

Is crossed. This elegant structure was built after the celebrated bridge at Wilton, designed by Palladio. Its general features and extremely picturesque character will be observed in the accompanying illustration. On that side of the gardens adjoining this Bridge, formerly stood an ancient manor-house belonging to the Dayrell family: it was pulled down about ten years ago, and on the site of it and its gardens and ponds a large enclosure has been made, for an ornamental plantation of rare and curious shrubs and trees; and a menagerie, for the reception of rare animals and aquatic fowls—this part of the grounds being well supplied with water. This beautiful spot was converted into its present picturesque appearance of hill and dale, rock-work and waterfall, by the scientific genius of Mr. Ferguson, the present gardener at Stowe, whose taste in landscape gardening is worthy of his predecessor, "Capability Brown." Within the present enclosure also once stood the Vicarage House.

"Near yonder copse, where once the garden smiled,  
And still where many a garden flower grows wild;  
There, where a few torn shrubs the place disclose,  
The village preacher's modest mansion rose."

And immediately adjoining, was the school-house of Stowe, which was also pulled down when the pleasure-grounds were enlarged.

"Beside yon straggling fence that skirts the way,  
With blossomed furze unprofitably gay,  
There in his noisy mansion skilled to rule,  
The village master taught his little school."

## HISTORICAL NOTICE OF STOWE.

But passed is all his fame. The very spot,  
Where many a time he triumphed, is forgot."

After crossing the Palladian Bridge, the

### TEMPLE OF FRIENDSHIP,

A large structure of the Tuscan order, is observed. On the outside of this building, is inscribed the following motto:—

"Amicitia S. Sacred to Friendship. MDCCXXXIX."

This temple was erected by Viscount Cobham to receive the busts of the political party of which he was a member (*Vide* p. 49). The marbles were usually designated by the labourers who shewed the gardens, as the "Bustesses of my lord's acquaintances!"

The MUSEUM is situated in the Lower Flower-garden; and the ORANGERY, in the upper Parterre. This latter was formerly a bowling-green, and Mr. Thomas Grenville remembered, when a boy, having played there with his brothers, when Lord Chatham, Lord Temple, and George Grenville, were spectators of the game. Upon this spot, are now some of the finest tulip trees in England. The Orangery itself was formerly used as a school-house, for the instruction of the village children, under the direction of the Marchioness of Buckingham.

### THE MANSION

Is situated on an eminence, rising gradually from the Lake to the south or garden front, which is the principal entrance. A flight of thirty-one steps, adorned with two lions on the pedestals, taken from those originally in the garden vestibule of the Villa Medici at Rome, but now in Florence, leads up to the Portico or Loggia, on each side of which is a Flower-garden, extending along the entire front of the house, enclosed by a balustrade of iron and Portland stone, and surmounted at intervals by vases from the antique. In the semicircles, over the Ionic entablature of the centre building, are two medallions, representing the four Seasons: there are also three other medallions, in the same position, on each pavilion, viz., Venus and Adonis, and two Sacrifices: over the centre of the east pavilion, the statues of Peace and Plenty; over the west, those of Religion and Liberty: betwixt the statues, in a panel, at the top of the west pavilion, is the following inscription:—"Richardus Comes Temple F.;" and at the east end, "Anno Salutis, MDCCCLXXV."

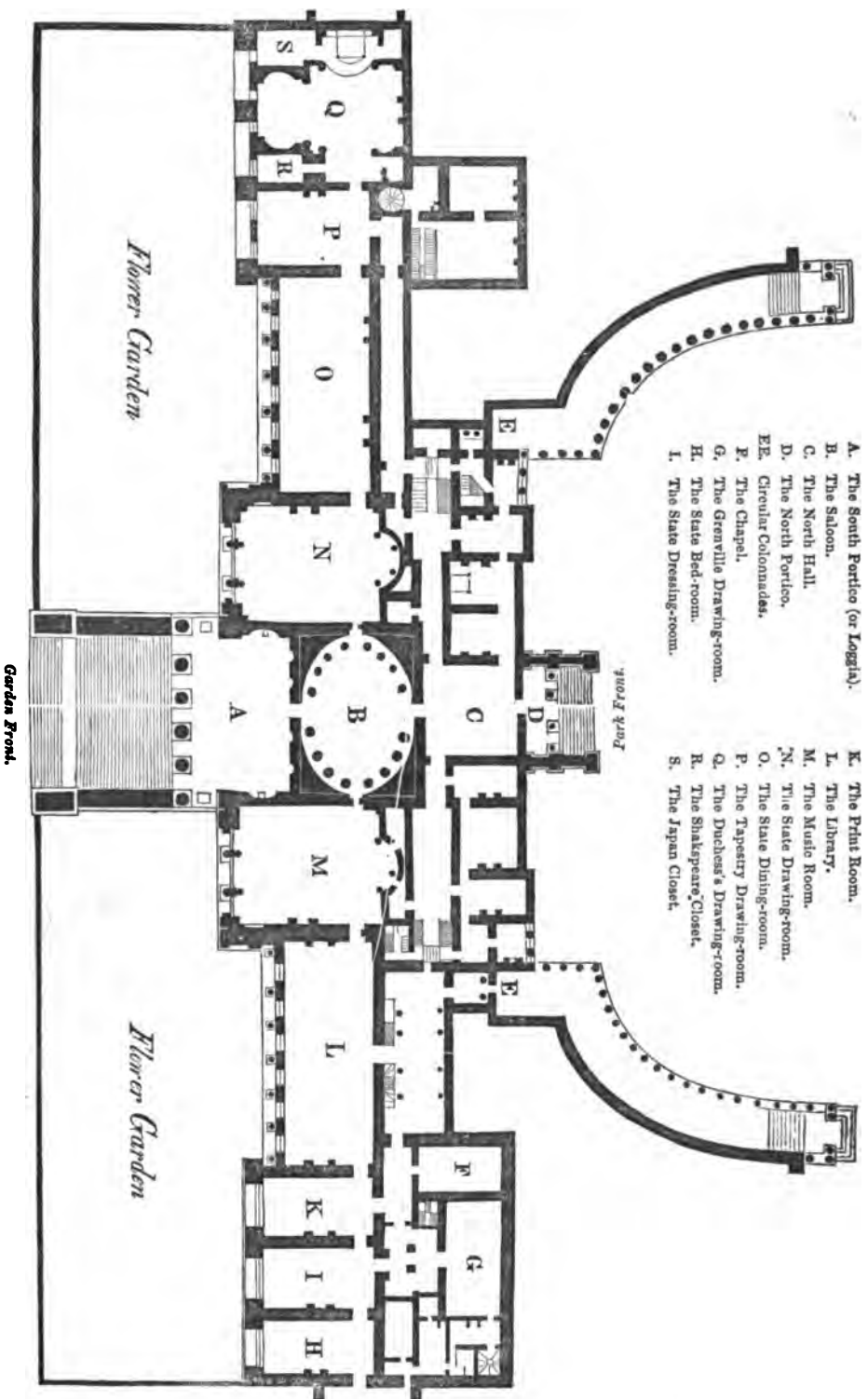
The LOGGIA is formed by six Corinthian columns, 3 feet 7 inches in diameter, and two pilasters; over the great door and niches is a bas-relief, representing a Sacrifice to Bacchus, which fills the whole space from pilaster to pilaster. The ceiling is divided into three compartments, taken from the designs of Palmyra. This entrance was formerly ornamented with several colossal antique statues; but these have been dispersed at the recent sale (*Vide* p. 264).

The NORTH FRONT, overlooking the Park, is formed by an Ionic Portico, consisting of four columns, 2 feet 10 inches in diameter, which enclose a handsome flight of steps leading into the Mansion, on each side of which, is the figure of a lion couchant. In this front, are also two circular corridors, with twenty-seven Ionic columns, and one pilaster on each side; four gateways into the courts, two by Valdré and two by Kent; and two into the Gardens, by Leone. Immediately in front of this entrance, stands an Equestrian Statue of George I. in armour, which was brought from Canons. It now bears the following inscription by Lord Cobham:—

"In medio mihi Cæsar erit—  
Et viridi in campo signum de marmore ponam."

The MANSION covers a large extent of ground, and measures, from east to west (with the offices), 916 feet, of which the central 454 include the principal apartments. These range on each side the Saloon, and communicate with each other by a series of doors, placed in a direct line. The ground plan, printed on the opposite page, will enable the reader to understand correctly the following description of the architectural beauties of the house.

# GROUND PLAN OF THE MANSION AT STOWE.





#### HISTORICAL NOTICE OF STOWE.

The HALL, which is entered from the North Portico, has a painted ceiling by Kent, representing the Seven Planets; the ruling one, that of Mars, depicting King William III. in the act of presenting a sword to Field-Marshal Viscount Cobham, in allusion to that Prince having given him the command of a regiment. On the west wall, is an alto-relievo in white marble, by Banks, representing Caractacus in the presence of the Emperor Claudius; and, in a corresponding position in the opposite wall, a similar work, by Scheemakers, representing Alexander the Great visiting the tent of Darius. A great many valuable bronzes formerly decorated this apartment, the walls of which were hung with pictures. The floor was also covered with a carpet of marble pattern, manufactured expressly for this Hall and the adjoining corridors.

The EGYPTIAN HALL, which forms the winter or covered entrance, under the North Portico, is decorated with hieroglyphics, and various designs, taken from Baron Denon's drawings of Egyptian temples and sepulchral monuments. The ceiling of this apartment is vaulted, and ornamented with a copy of the celebrated Zodiac, discovered in the Temple of Tintyra.

Immediately between the Hall and the South Portico, or Loggia, is the SALOON, certainly one of the most magnificent apartments of the kind in England. Its shape is oval, measuring 60 feet long, 43 broad, and 56½ high. The ceiling is divided into compartments, which diminish towards the centre, the oval light being ornamented with scroll-work: at each end of it, are female figures, supporting the arms of the first Earl Temple, and of George Marquis of Buckingham. The cornice is of the Doric order, with masks of Bacchantes and Satyrs: above, is an attic supporting an alto-relievo, consisting of more than three hundred figures, designed and executed by Valdré, and disposed so as to fill the whole circle, and compose a Triumph and a Sacrifice; the designs of these figures were collected, principally, from the columns of Trajan and of Antoninus; from the arches of Severus, Titus, and Constantine; and from other celebrated monuments of Roman grandeur: they are in general nearly 4 feet high, and are blended with various trophies, spoils, and animals. Over the Loggia door, is the temple to which the procession leads; and over the Hall door, is the triumphal arch from which it proceeds. The cornice is supported by sixteen highly finished Scagliola columns, executed by Bartoli, in imitation of Sicilian jasper, the bases and capitals being of white marble. The pavement is also composed of the same valuable material, in squares of 4 feet each. This marble was brought from Eastbury, in Dorsetshire, the seat of Bubb Dodington Lord Melcombe, whose property was inherited by the first Earl Temple. In the walls are sixteen compartments, with trophies in bold relief. The niches have, until lately, been ornamented with fine specimens of antique sculpture, all of which will be found described in the present volume (*Vide* p. 264-5).

The STATE DRAWING-ROOM, which is entered from the Saloon, is a magnificent apartment, 50 feet long by 32 feet broad, and 22 feet high. In the centre of the chimney-piece, which is of Italian white marble, is an antique tablet, in bas-relief, of oriental alabaster, representing the emblems of a sacrifice to Bacchus; and in the frieze, are oval compartments, with fauns gazing in a fountain. The pilasters and part of the entablature are of porphyry. The ceiling is beautifully coloured. As completed under the direction of the present Duke of Buckingham, upon the occasion of the Queen's visit to Stowe, in 1845, this room formed one of the most perfect interiors ever witnessed; and, as a proof of Her Majesty's appreciation of its beauties, we may add, that upon the return of the court to Windsor, Mr. Joseph Nash was sent down to Stowe, by Her Majesty, to make a drawing of the apartment for the Queen's Album. The value of this drawing is now greatly increased, being the only record in existence of the room as it then appeared. Mr. Nash at the same time made a very beautiful sketch of the South Front of the Mansion for Her Majesty. The various magnificent articles of furniture and works of art, formerly in this room, will be found fully described under their proper head, the object of this notice being merely to describe the architectural and pictorial remains of the Mansion. The walls are hung with very rich crimson silk, and the ceiling is beautifully painted.

The STATE DINING-ROOM, or GALLERY, is a magnificent apartment, 70 feet long by 25 wide, and 22 high. The walls of this room are hung with tapestry of Brussels manufacture, representing the Triumphs of Ceres, Bacchus, Venus, Mars, and Diana. This tapestry was manufactured rather more than a century since, under

#### HISTORICAL NOTICE OF STOWE.

the especial directions of Lord Cobham, and it has been upon the walls ever since. It has lasted very well, and is still remarkable for the brightness of its colours: some of it, however, is very tender, and would scarcely bear removal. Lord Cobham's directions and measurements of the several pieces, sent to the manufacturer, Leynier, at Brussels, and the letters of the latter in reply, with all the prices, &c., are preserved among the Stowe manuscripts. Some of the pieces bear the name of Leynier. The two chimney-pieces in this apartment are of Sienna and white marble, and over each is a piece of carving; one representing a goddess conducting Learning to Truth, and the other, Mercury conducting the Tragic and Comic Muses to Mount Parnassus. The ceiling is divided into compartments, and beautifully painted with various subjects.

The TAPESTRY DRAWING-ROOM (formerly the State Dressing-room) is 80 feet long by 24 wide, and 19 high. This apartment is also hung with Brussels Tapestry, wrought by subscription for the Lord Viscount Cobham, and other officers who served under the Duke of Marlborough. The subjects represent the operations of the siege of Lisle, where Lord Cobham commanded the covering army; the battle of Wynendael Wood,\* and the functions of the cavalry, in the army of the Allies. Over the chimney-piece, and forming a portion of the design, is a portrait of Lord Cobham, enclosed in a rich carved frame.

The DUCHESS'S DRAWING-ROOM (formerly the State Bed-chamber), is 50 feet long by 35 feet wide, and 18 high. The walls of this room are hung with rich crimson damask, and the ceiling, which is supported by fluted Corinthian columns, of white and gold, is ornamented with the insignia of the Order of the Garter. The SHAKESPEARE, JEWEL, and STATE CLOSETS, are all entered from this room. The walls of the former are hung with rich Indian silk.

Proceeding from the Saloon, in the opposite direction, the Music Room is first entered. This apartment is supported at each end by finely proportioned Scagliola columns, executed by Bartoli, in imitation of Sienna marble, the capitals being richly gilt, as are the mouldings and ornaments in relief throughout the room. The walls are divided into panels, with paintings of arabesque ornaments and other subjects, in a variety of colours, principally taken from the designs of Raphael, in the Loggie of the Vatican. The design of the ceiling, which is very beautifully painted by Signor Valdré, represents the Dance of the Hours, the Seasons, and Aurora, round the Sun, the figure of Night being seen wrapt in her mantle, retiring behind a cloud. The two oblong compartments contain a Bacchanalian procession, and the Revels of Sardanapalus. The white marble chimney-piece is Italian, the panels being of Rosso Antico marble, with ornaments in or-molu.

The LIBRARY corresponds in size and shape with the State Dining-room. It is surrounded on three sides by a gallery of singularly light constructed iron-work, the entrance to which is by a small staircase concealed within the wall. The contents of this room lately included about 20,000 Volumes of printed Books, in all departments of literature, classed according to subjects. They were principally collected by George Marquis of Buckingham; but large additions to the collection were made by the late Duke. The whole are now to be sold by auction, by Messrs. Sotheby, early in the ensuing year. The Library of the late Right Hon. Thomas Grenville, one of the most valuable ever formed by a private individual, was once destined to have occupied this room. A celebrated architect actually received Mr. Grenville's instructions respecting the alterations of the presses for its reception; and about ten years since, the right honourable gentleman expressed to the late Duke his intention of bequeathing his collection of books to him and his heirs. This intention was, however, subsequently changed, and, within a few months of his death, Mr. Grenville, by a codicil to his will, gave them to the British Museum. Mr. Grenville's Library was the result of a continued and unwearied pursuit of nearly fifty years, guided by a very extensive knowledge of ancient and modern literature, and by a familiar acquaintance with rare and curious books. The entire Library consists of about 20,000 volumes, among which are many of the earliest and most curious specimens of typography; first and best editions of

\* Similar sets were worked for the Duke of Marlborough, at Blenheim; for Lord Cadogan, at Caversham; for the Duke of Argyll, at Inverary; for Lord Orkney, at Cliefden; for General Lumley, at Stanstead; and for General Webb.

## HISTORICAL NOTICE OF STOWE.

the Classics; the scarcest Spanish and Italian Poems and Romances; many books printed on vellum of extreme beauty; a range of English, and more especially Irish, History—perhaps unrivalled; and an assemblage of early Voyages and Travels, from the original editions of Marco Polo and Contarini, Columbus and Vesputius, to the collections of De Bry, Halsius, Hakluyt, and Purchas, forming such a complete chain of uninterrupted information on the subject as no other library can furnish. In no branch of this collection is anything superfluous to be found; while there is a sufficiency of information upon all. With the exception of George the Fourth's gift of the King's Library, this is the most magnificent donation ever made to the British Museum, having cost the late owner about £50,000. It is perhaps not improbable that Mr. Grenville, with that wisdom and sagacity for which he was so eminently distinguished, foresaw the ruin impending over Stowe, and was, therefore, induced to alter his original determination:—

“The sunset of life gives us mystical lore,  
And coming events cast their shadows before.”

A most excellent Catalogue Raisonné of the Library has been compiled and published by Messrs. Payne and Foss, under the title of “*Bibliotheca Grenvilliana, or Bibliographical Notices of Rare and Curious Books, forming part of the Library of the Right Hon. Thomas Grenville. 2 vols. 8vo. London, 1842.*” Mr. Grenville died in December, 1846, at the age of ninety-one, at his house in Hamilton Place, after a very short illness.

THE ANTI-LIBRARY, OR PRINT ROOM, is entered from the Library. This apartment formerly contained a most extensive collection of engravings and etchings of all schools and masters. The whole collection, except the English School of Engravers and the English Historical Portraits, formed a sale of thirty days' duration, in the months of May, June, and July, 1834, at Phillips's Rooms, in New Bond Street. The total number of Prints amounted to upwards of 55,000, and the sum realised by the sale was little more than £6700. The remainder of the collection will be sold with the Library at Sotheby's.

THE STATE DRESSING-ROOM (formerly the Green Drawing-room) is entered from the Print Room. This apartment was formerly used as a private dining-room by the family.

THE STATE BED-ROOM (formerly the Rembrandt Room) is the last of the grand suite of apartments. This was the room occupied by Queen Victoria and Prince Albert when at Stowe. It was at that period converted into a bed-chamber, and the State Bed removed therein from its former position at the other extremity of the Mansion. The walls of this apartment are hung with crimson and white silk, of very beautiful pattern, manufactured in Spitalfields.

The above includes the whole of the principal rooms. The Mansion, however, as will be seen, contains a great many other apartments, called the Buckingham, Chandos, Grenville, Temple, and Nugent Rooms. These are arranged in convenient suites, for the occupation of guests, each set of rooms being complete in itself. The Grenville Rooms lately contained a fine collection of family portraits, including some fine pictures by Sir Joshua Reynolds, Gainsborough, Beechey, &c. There is nothing calling for particular remark in the remaining rooms on this—the principal floor of the Mansion; but the Chapel, the Manuscript Library, and the Armoury—the two latter situated on the basement story—must not be passed over without notice.

THE CHAPEL is adorned with carvings, and wainscoted throughout with cedar, which latter was taken out of a Spanish prize ship bound to the Havannah, and brought into Padstow, in Cornwall. It was there purchased by John Earl Granville, who was then building a magnificent mansion at a place called Stowe, near Kilkhampton, in that county. Lord Cobham bought it out of the wreck of that edifice, and having conveyed it round to London by water, appropriated it to the fitting-up of this Chapel, which he was then building. The cedar was worked by Michael Chuke, and the carvings are by Gibbons. The ceiling of this Chapel is after the design of that at the Chapel Royal, St. James's. Within the rails of the Communion-table, hang the Colours of the First Provisional Battalion of Militia, which, under the command of the late Duke of Buckingham, volunteered for foreign service, and joined the British Army in France, under the Duke (then



## HISTORICAL NOTICE OF STOWE.

Marquis) of Wellington. As a tribute due to the Officers and Men who followed him upon this service, the late Duke of Buckingham placed, on one side of the door of the gallery, the following inscription, on a marble tablet :—

The Colours which hang in this Chapel, belonged to the First Provisional Battalion of Militia, composed entirely of Volunteers from the English Militia. This Regiment, under the command of Richard Marquis of Buckingham, joined the British Army in France, under Arthur Marquis of Wellington, in the Year MDCCLXXIV.

In remembrance of the Officers and Men who accompanied him upon this service, and assisted in setting an example to their Countrymen, Richard Marquis of Buckingham has preserved these Colours, which he recommends to the care of his descendants.

On the other side of the door, on a corresponding marble tablet, are inscribed the names of the Officers and Staff of the Regiment, together with a return of the Quotas of the different Regiments of Militia which formed the battalion. These Colours were not sold during the recent sale; but the altar-piece, and a very curious antique shrine, brought from Antwerp by the late Thomas Astle, Esq., shared the general wreck. The banner of the present Duke of Buckingham, as a Knight of the Garter, is also still preserved here. It should be mentioned, that up to the period of the death of the late Duchess of Buckingham, Divine Service was regularly performed every morning in the Chapel at half-past nine, by one of the Duke's chaplains; and her Grace invariably gave the good example to her household of a constant and punctual attendance.

The **ARMOURY**—a small vaulted hall on the basement story—is lighted with windows of stained and ground glass. The walls of this hall were lately hung with many curious specimens of arms and ancient armour, including some which formerly belonged to Tippoo Saib. Over a door leading to the Manuscript Library is a very curious alto-relievo in stone, brought from Castle Hedingham, in Essex, the seat of the Veres Earls of Oxford, representing the Battle of Bosworth Field. Richard III. lies prostrate on the ground, with his crown under the horse's feet of the conquering Richmond: the achievements of the Knights are emblazoned upon their respective shields, and at each end stand the figures of Henry VII. and his Queen, by whose marriage the white and red roses of York and Lancaster were united. Walpole, writing to his friend George Montagu, Esq., after a visit to Castle Hedingham, thus alludes to this little relic :—"But what charmed me more than all I had seen, is the library chimney, which has existed from the foundation of the house. Over it is an alto-relievo in wood (*sic*), far from being ill done, of the battle of Bosworth Field. It is all white, except the helmets and trappings, which are gilt, and the shields, which are properly blazoned with the arms of all the chiefs engaged. You would adore it." Over the other door, is a curious portrait of Henry VIII., carved in wood, and coloured as a picture. The latter has been sold: the alto-relievo remains at Stowe at present.

The **MANUSCRIPT LIBRARY** is fitted up entirely in the gothic style, by the late Sir John Soane, who was the architect employed, and whose designs for the decoration of this room were correctly modelled from the ornaments of Henry VII.'s chapel in Westminster Abbey. In the centre of the vaulted ceiling is a circular shield, filled with armorial bearings, seven hundred and nineteen in number, of the Grenville, Temple, Nugent, and Chandos families. The window-frames are carved in oak, and glazed with stained glass borders; the book-cases are glazed in bronze frames; and the chimney-piece is of black marble, with appropriate ornaments. This room formerly contained a most valuable collection of Manuscripts, consisting of about two thousand volumes, classed according to their subjects, viz.: Ancient Irish Manuscripts; and others relating to the History of Ireland; Saxon and Norman Charters, from the year 697; Ecclesiastical and Topographical, Parliamentary and Political; including a large number of original Letters and State Papers, from the reign of Henry VII. to that of George III.; Heraldical and Genealogical, comprising a most extensive series of Grenville and Temple Family Evidences, from the reign of Henry III., and altogether forming a most important treasure of English and Irish historical and political learning, equally interesting and valuable to the Historian

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and Antiquary. The collection includes that of the late Thomas Astle, Esq., Keeper of the Records in the Tower of London; and the invaluable Irish Manuscripts formerly belonged to Charles O'Connor, of Belanagare, the Historian of Ireland. His grandson, Dr. O'Connor, the venerable, amiable, and excellent librarian of Stowe, here passed the days of his learned age, surrounded by the inestimable literary riches of his native land, the earliest western station of learning and revealed religion. The elaborate work, in four volumes, quarto, composed by this reverend and learned man, in this library, and privately printed at Buckingham, entitled "*Rerum Hibernicarum Scriptores Veteres*," will hand his name down to posterity, whilst it preserves from oblivion, and the hand of Time, the chronicles and records deposited in this room, the translation of which, contributed to compose that great national undertaking. The Catalogue Raisonné of the Manuscripts in this library, also written by Dr. O'Connor, is a splendid monument of erudition and research. It is in two volumes, quarto, and was privately printed at Buckingham. Both these invaluable works were compiled and printed at the sole expense of the late Duke of Buckingham and Chandos, at a cost of many thousand pounds. They have been entirely confined to gratuitous distribution among his Grace's friends, and to all the principal libraries in Great Britain and Ireland, and in all the cities of Europe. This noble munificence on the part of his Grace has been scarcely yet known, or duly appreciated, by his contemporaries; but posterity will, no doubt, do ample justice to his memory. Dr. O'Connor retired to Belanagare, his native place, in Ireland, in 1826, and was succeeded in his office of Librarian, by Mr. William James Smith, who, from that period, until the recent dispersion of the Stowe property, has had the care of the literary treasures contained in this Library. The whole of these Manuscripts are about to be sold by Messrs. Sotheby and Co. Beyond this room, are a small library, and other private apartments, opening into the Flower-garden on the south front of the mansion.

The Wine and Beer Cellars have been frequently an object of curiosity to visitors at Stowe: the Ale Cellar, more particularly, is worthy of notice, from the extent of it, and the unusual size of the stately casks which it contains. There were generally two or three hundred hogsheads of strong ale in this cellar. The roof is vaulted, and a vegetable fungus, the growth of ages, which has formed upon it, gives a very remarkable appearance of the most delicate gothic tracery and pendants. The Kitchen, Butler's Pantry, Servants' and Tenants' Hall, Steward's and Housekeeper's Rooms, &c., were upon the usual style of large country mansions.

The Parish Church of the hamlet of Stowe is situated in the gardens, only a few yards distant from the south-east end of the mansion. It is a plain structure, and contains no monument of the Temple family, excepting that of Hester Lady Peniston, daughter of Sir Thomas Temple, who died in 1619. Several members of the family are buried within it, however, as appears from entries in the register. The Rev. W. Andrewes, a descendant of the Temple family, is the present incumbent. Sir Richard Temple endowed the living with an annual stipend of £50.

The Park attached to the mansion is of great extent, and is said to include nearly fifteen hundred acres. It still contains an enormous quantity of fine timber, notwithstanding the clearance which has been going on during the past two years. There are several fine avenues within it—one especially, of turf riding, extending nearly four miles in the direction of Whittlebury forest, and terminating with the Silverstone lodges. Near the extremity this avenue formerly stood Luffield Priory, a religious house, founded by Robert Bossu Earl of Leicester about the year 1124. It was dissolved by Henry VII., on account of the poverty of its monks, and given, in 1500, to Westminster Abbey: Camden says, it had been before forsaken by the monks on account of the plague. The site was subsequently granted by Edward VI. to Sir Nicholas Throckmorton, from whom it passed by marriage to the Temple family, and in due course became enclosed as a part of Stowe Park. There are no remains of the conventual buildings visible at this time, though stone coffins and other relics are occasionally found. Browne Willis mentions a part of the ruins as remaining in his time, and standing within the adjoining parish of Silverstone, in Northamptonshire. The site is now occupied by a farm-house, which is extra parochial, though assessed with Stowe. Browne Willis says that the Priory stood locally within the hamlet of Lillingstone Dayrell, and that there was formerly a chapel at the latter place, dedicated to Thomas à Becket, which was given to Luffield Priory, by the Dayrell family. The original seal of this Priory has been preserved

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at Stowe for many years, and is now in the possession of the Marquis of Chandos. There is another avenue of very considerable extent, in the direction of Water Stratford and Finmere, called the Oxford avenue. This road crosses the site of Boycott, a depopulated hamlet, which gives its name to two Pavilions erected near the north-western extremity of the gardens: one of these is now occupied as a dwelling-house. The Kitchen Gardens are on the north side of the park: they cover a space of from eight to ten acres, and abound in hot-houses, pineries, &c.

Stowe has, perhaps, been more frequently the scene of royal hospitality than any other aristocratic residence in England. The visit of the Queen and Prince Albert is of too recent a date, to require more than a passing reference; but those who had the good fortune to witness the magnificent hospitality dispensed by the Duke of Buckingham, will not easily forget the scene presented in its brilliant halls on that occasion. The Queen and the Prince, on the day before their departure, planted an oak and a cedar on either side of the Temple of Concord and Victory, in commemoration of their visit.

The following is a list of the royal personages who have been entertained within its walls:—

In 1737, their Royal Highnesses Prince Frederick, and the Princess of Wales, visited Lord Cobham, and remained the guests of his lordship for some days. A new State Bed, from the design of Signor Borra, was erected on this occasion for the Prince and Princess. In reference to this visit, the following remark occurs in the "Opinions of Sarah Duchess of Marlborough:"—"The Prince has gone to make a visit to my Lord Cobham, where my Lord Chesterfield is, and some others that I think very good men. I believe keeping that company won't be agreeable to her Majesty." Walpole, in a note to his "Memoirs of George III.," relates that Lord Cobham, who had been much engaged with Frederick Prince of Wales, being asked by Henrietta Lady Suffolk, what was the real character of the Princess, replied, "She was the only woman he could never find out: all he had discovered was, that she hated those most to whom she paid most court."

In 1770, the Princess Amelia honoured Earl Temple with a visit, when Horace Walpole, and many other distinguished men of that period, were invited to meet her Royal Highness. Apropos of this visit, the Editor cannot resist giving the following quotations from Walpole's correspondence, extracted from Mr. Bentley's recent edition of that author's collected Letters. Having passed a night at Adderbury, the seat of his friend, George Montague, Esq., in Oxfordshire, *en route* to Stowe, whither he had been invited to meet the Princess, on his return to Strawberry Hill, Walpole writes as follows:—

### TO GEORGE MONTAGUE, ESQ.

Strawberry Hill, Saturday night, July 7, 1770.

After making an inn of your house, it is but decent to thank you for my entertainment, and to acquaint you with the result of my journey. The party passed off much better than I expected. A Princess at the head of a very small set for five days together did not promise well. However, she was very good-humoured and easy, and dispensed with a large quantity of etiquette. Lady Temple is good-nature itself; my lord was very civil; Lord Besborough is made to suit all sorts of people; Lady Mary Coke respects royalty too much not to be very condescending; Lady Anne Howard\* and Mrs. Middleton filled up the drawing-room, or rather made it out; and I was so determined to carry it off as well as I could, and happened to be in such good spirits, and took such care to avoid politics, that we laughed a great deal, and had not one cloud the whole time.

We breakfasted at half an hour after nine; but the Princess did not appear till it was finished; then we walked in the garden, or drove about in cabriolets, till it was time to dress; dined at three, which, though properly proportioned to the smallness of company to avoid ostentation, lasted a vast while, as the Princess eats and talks a great deal; then again into the garden till past seven, when we came in, drank tea and coffee, and played at pharoah till ten, when the Princess retired, and we went to supper, and before twelve to bed. You see there was great sameness and little vivacity in all this. It was a little broken by fishing, and going round the park one of the mornings; but, in reality, the number of buildings and variety of scenes in the garden, made each day different from the rest, and my meditations on so historic a spot prevented my being tired. Every acre brings to one's mind some instance of the parts or pedantry, of the taste or want of taste, of the ambition or love of fame, or greatness or miscarriages, of those that have inhabited, decorated, planned, or visited the place. Pope, Congreve, Vanbrugh, Kent, Gibbs, Lord Cobham, Lord Chesterfield, the mob of nephews,

\* Lady Anne Howard, daughter of Henry fourth Earl, and sister of Frederick fifth Earl of Carlisle.

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the Lytteltons, Granvilles, Wests, Leonidas Glover, and Wilkes, the late Prince of Wales, the King of Denmark, Princess Amelia, and the proud monuments of Lord Chatham's services, now enshrined there, then anathematized there, and now again commanding there, with the temple of Friendship, like the temple of Janus, sometimes open to war, and sometimes shut up in factious cabals—all these images crowd upon one's memory, and add visionary personages to the charming scenes, that are so enriched with fanes and temples, that the real prospects are little less than visions themselves.

On Wednesday night, a small Vauxhall was acted for us at the grotto in the Elysian fields, which was illuminated with lamps, as were the thicket and two little barks on the lake. With a little exaggeration I could make you believe that nothing was so delightful. The idea was really pretty; but, as my feelings have lost something of their romantic sensibility, I did not quite enjoy such an entertainment *al fresco* so much as I should have done twenty years ago. The evening was more than cool, and the destined spot anything but dry. There were not half lamps enough, and no music but an ancient militia-man, who played cruelly on a squeaking tabor and pipe. As our procession descended the vast flight of steps into the garden, in which was assembled a crowd of people from Buckingham and the neighbouring villages to see the Princess and the show, the moon shining very bright, I could not help laughing as I surveyed our troop, which, instead of tripping lightly to such an Arcadian entertainment, were hobbling down by the balustrades, wrapped up in cloaks and great-coats, for fear of catching cold. The Earl, you know, is bent double; the Countess very lame; I am a miserable walker, and the Princess, though as strong as a Brunswick lion, makes no figure in going down fifty stone stairs. Except Lady Anne, and by courtesy Lady Mary, we were none of us young enough for a pastoral. We supped in the grotto, which is as proper to this climate as a sea-coal fire would be in the dog-days at Tivoli.

But the chief entertainment of the week, at least what was so to the Princess, was an arch, which Lord Temple has erected to her honour in the most enchanting of all picturesque scenes. It is inscribed on one side, "Amelia Sophia Ang.," and has a medallion of her on the other side. It is placed on an eminence at the top of the Elysian fields, in a grove of orange-trees. You come to it on a sudden, and are startled with delight on looking through it: you at once see, through a glade, the river winding at the bottom; from which a thicket arises, arched over with trees, but opened, and discovering a hillock full of hay-cocks, beyond which in front is the Palladian bridge, and again over that a larger hill crowned with the castle. It is a tall landscape framed by the arch and the overbowing trees, and comprehending more beauties of light, shade, and buildings, than any picture of Albano I ever saw.

Between the flattery and the prospect the Princess was really in Elysium: she visited her arch four or five times every day, and could not satiate herself with it. The statues of Apollo and the Muses stand on each side of the arch. One day she found in Apollo's hand the following lines, which I had written for her, and communicated to Lord Temple:—

T'other day, with a beautiful frown on her brow,  
To the rest of the gods said the Venus of Stowe,  
"What a fuss is here made with that arch just erected,  
How our temples are slighted, our altars neglected!  
Since yon nymph has appear'd, we are noticed no more,  
All resort to her shrine, all her presence adore;  
And what's more provoking, before all our faces,  
Temple thither has drawn both the Muses and Graces."  
"Keep your temper, dear child," Phoebus cried with a smile,  
"Nor this happy, this amiable festival spoil.  
Can your shrine any longer with garlands be dress'd?  
When a true goddess reigns, all the false are suppress'd."

If you will keep my counsel, I will own to you, that originally the two last lines were much better, but I was forced to alter them out of decorum, not to be too pagan upon the occasion; in short, here they are as in the first sketch,—

"Recollect, once before that our oracle ceased,  
When a real divinity rose in the East."

So many heathen temples around had made me talk as a Roman poet would have done; but I corrected my verses, and have made them insipid enough to offend nobody. Good night! I am rejoiced to be once more in the gay solitude of my own little Tempe. Yours ever.

Again, on the same visit:—

TO THE HON. H. S. CONWAY.

Arlington Street, July 12, 1770.

Reposing under my laurels! No, no, I am reposing in a much better tent, under the tester of my own bed. I am not obliged to rise by break of day and be dressed for the drawing-room; I may saunter in my slippers till dinner-time, and not make bows till my back is as much out of joint as my Lord Temple's. In short, I should die of the gout or fatigue, if I was to be Polonius to a Princess for another week. Twice a-day we made a pilgrimage to almost every

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heathen temple in that province that they call a garden; and there is now sallying out of the house without descending a flight of steps as high as St. Paul's. My Lord Beesborough would have dragged me up to the top of the column, to see all the kingdoms of the earth; but I would not, if he could have given them to me. To crown all, because we live under the line, and that we were all of us giddy young creatures, of near threescore, we supped in a grotto in the Elysian fields, and were refreshed with rivers of dew and gentle showers that dripped from all the trees, and put us in mind of the heroic ages, when kings and queens were shepherds and shepherdesses, and lived in caves, and were wet to the skin two or three times a-day. Well! thank Heaven, I am emerged from that Elysium, and once more in a Christian country! Not but, to say the truth, our pagan landlord and landlady were very obliging, and the party went off much better than I expected. We had no very recent politics, though volumes about the Spanish war; and as I took care to give everything a ludicrous turn as much as I could, the Princess was diverted, the six days rolled away, and the seventh is my sabbath; and I promise you I will do no manner of work, I, nor my cat, nor my dog, nor anything that is mine. For this reason, I entreat that the journey to Goodwood may not take place before the 12th of August, when I will attend you. But this expedition to Stowe has quite blown up my intended one to Wentworth Castle: I have not resolution enough left for such a journey. Will you and Lady Ailesbury come to Strawberry before, or after Goodwood? I know you like being dragged from home as little as I do; therefore you shall place that visit just when it is most convenient to you.

I came to town the night before last, and am just returning. There are not twenty people in all London. Are you not in despair about the summer? It is horrid to be ruined in coals in June and July. Adieu! Yours ever.

Walpole's previous impression of Stowe is well told in the following extract of a letter written from that place in August, 1753, and addressed to his friend, John Chute, Esq. :—

"I have been here these two days, extremely amused and charmed indeed. Wherever you stand you see an Albano landscape. Half as many buildings I believe would be too many; but such a profusion gives inexpressible richness. You may imagine I have some private reflections entertaining enough, not very communicable to the company: the Temple of Friendship, in which, among twenty memorandums of quarrels, is the bust of Mr. Pitt: Mr. James, Grenville is now in the house, whom his uncle disinherited for his attachment to that very Pylades, Mr. Pitt. He broke with Mr. Pope, who is deified in the Elysian fields, before the inscription for his head was finished. That of Sir John Barnard, which was bespoken by the name of a bust of my Lord Mayor, was, by a mistake of the sculptor, done for Alderman Perry. The statue of the King, and that "honori, laudi, virtuti Divæ Carolinæ," makes one smile, when one sees the ceiling where Britannia rejects and hides the reign of King \*\*\*\*. But I have no patience at building and planting a satire! Such is the Temple of Modern Virtue in ruins! The Grecian Temple is glorious! this I openly worship: in the heretical corner of my heart I adore the Gothic building, which, by some unusual inspiration, Gibbs has made pure and beautiful and venerable. The style has a propensity to the Venetian or Mosque Gothic; and the great column near makes the whole put one in mind of the Place of St. Mark. The windows are throughout consecrated with painted glass; most of it from the Priory at Warwick, a present from that foolish Greathead, who quarrelled with me (because his father was a gardener) for asking him if Lord Brook had planted much."

Christian VII. King of Denmark, visited Stowe, in 1768.

The Prince de Condé was there in December, 1804-5, as the guest of the Marquis of Buckingham.

George IV., then Prince of Wales, visited Stowe in 1805, and again in 1808; on the latter occasion, accompanied by his brother, the Duke of Sussex.

In 1809, Louis XVIII. and all the members of the Royal Family of France, enjoyed the hospitality of the Marquis of Buckingham at Stowe. Louis Philippe, the present ex-King of the French, was one of the party on this occasion. The late Duke of Buckingham used to describe a scene he had himself witnessed, during the sojourn of the royal exiles at Stowe, which places the sincerity of the subsequent King of the Barricades in no very enviable light. One day, while the Royal Family were seated together in the Library, the conversation turned on events then enacting on the other side of the channel, upon which Louis Philippe, recollecting his own position with the revolutionists, threw himself upon his knees, and begged pardon of his royal uncle for having ever worn the tri-coloured cockade. This anecdote is curious, when the subsequent career of the ex-monarch is borne in mind.

In 1810, Gustavus King of Sweden was the guest of George Marquis of Buckingham, at Stowe.

In May, 1814, the Emperor of Russia, and the Duchess of Oldenburg, honoured the place with a visit, and in the same year, the Duke of Gloucester was also a guest at Stowe.

The Grand Duke Michael visited Stowe in 1817, and the Grand Duke Nicholas (now Emperor of Russia), in the following year.

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William IV. visited Stowe shortly before his accession to the throne ; and Her Majesty the Queen Dowager was entertained there with great splendour by the present Duke of Buckingham, in 1840.

The Duke of Cambridge and his Royal Highness Prince George also visited Stowe early in the same year.

His Majesty the King of Hanover and the Duchess of Gloucester were at Stowe together, in August, 1843. Their visit is commemorated by trees, planted with their own hands, in the Orangery Garden.

The King of Saxony, the Prince of Prussia, and the Archduke Constantine of Russia, have all paid visits to this celebrated place during the last few years.

The Duke of Wellington visited Stowe, in December, 1829, as the guest of the late Duke of Buckingham. The present Duke, some years since, purchased the very beautiful statuette of the veteran Hero, in silver, by Cotterell, and up to the period of the sale, it was carefully preserved in the Library. It was deservedly admired by all who saw it, and Mr. Disraeli, M.P., while a guest at Stowe, in 1840, composed the following beautiful lines in allusion to it : they were written out at the time, and subsequently always placed on the table with the statuette. The Editor is not aware that they have before appeared in print, and has, therefore, great pleasure in appending them :—

“ Not only that thy puissant arm could bind  
The Tyrant of a world, and, conquering Fate,  
Enfranchise Europe, do I deem thee great ;  
But that in all thy actions I do find  
Exact propriety: no gusts of mind  
Fitful and wild, but that continuous state  
Of ordered impulse mariners await  
In some benignant and enriching wind,—  
The breath ordained of Nature. Thy calm mien  
Recals old Rome, as much as thy high deed ;  
Duty thine only idol, and serene  
When all are troubled ; in the utmost need  
Prescient ; thy country's servant ever seen,  
Yet sovereign of thyself whate'er may speed.”

## THE VIEW AND THE SALE.

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THE Mansion was opened for Private View on Thursday, the 8th of August, 1848, when entrance was obtained by the purchase of Catalogues, price Fifteen Shillings each, one copy giving Admission to four Persons. Notwithstanding this restriction, the Mansion was visited during the succeeding ten days by many thousand persons, including a great number of the Nobility and Gentry of the country.

The Sale commenced on Tuesday, the 15th of August, on which day the doors were opened at Eleven o'Clock. The company, on entering, were conducted to the State Dining-room, where the Auction was begun at noon.

The charge of the Sale was entrusted to Messrs. CHRISTIE and MANSON; and it is due to them to say, that during the whole of the period over which it extended, the utmost order and regularity prevailed.





# THE FIRST DAY'S SALE.

TUESDAY, AUGUST 15, 1848.

## DUCHESS'S DRAWING-ROOM.

THE CATALOGUE for this day comprised the first portion of the Ornamental China, and Majolica, or Raffaele Ware, from the Duchess's Drawing-room (formerly the State Bedroom). This apartment contains two large closets—the one called the “Shakspeare,” from having been the depository for many years of the Chandos portrait of the Great Bard; and the other—the “Jewel Closet.” The old Japan linings and fittings of the latter were presented to Richard Earl Temple by Frederick Prince of Wales and his Princess, upon the occasion of their Royal Highnesses' visit to Stowe in 1737. Both closets were filled with rare and curious productions, including a variety of Chinese ornaments and bronzes, presented to the Duke of Buckingham by Captain Nevill, R.N., Commander of H.M.S. *Serpent*, and Captain Willes Johnson, R.N., of H.M.S. *Wolverine*, two gallant officers who took an active part in the late Chinese War. The Majolica Ware and rare China was chiefly contained in recesses on either side the principal windows of the apartment.

The contents of the “Jewel” or “Japan Closet” were first sold.

## CHINA, &c.

1	A pair of kylins, made of shells; a pair of japan boxes; 2 curious cups, with festoons; 2 taper-stands; a junk; and some other pieces of lacquer	<i>Bought by a Commission Agent</i>	1	16	0
2	A box; a work-box; and a basket—in Chinese carved ivory	<i>Agent</i>	1	10	0
3	Eighteen plates, of rich old japan	<i>Litchfield, of Hanway Street</i>	1	18	0
4	Twelve fruit dishes, of old blue and white	<i>Hon. P. S. Pierrepont, Evenley Hall, Brackley</i>	0	19	0
5	Twelve ditto	<i>Hon. P. S. Pierrepont</i>	1	2	0
6	Six large blue and white dishes	<i>J. Richards, Esq., Boycut Pavilion</i>	0	12	0
7	One hundred pieces of old blue and white	<i>Agent</i>	0	18	0
8	Various pieces of Dresden and oriental—imperfect	<i>Russell, of New Coventry St.</i>	1	5	0
9	A tea-pot, of oriental white ware, with a gilt spout; an incense burner and stand; and 28 pieces of curious oriental white ware	<i>Zimmerman, of Albany St.</i>	3	4	0

THE STOWE CATALOGUE.

		£	s.	d.
10	Six old japan fruit dishes; and a basin, on feet	<i>Owen, of New Bond Street</i>	1	5 0
11	A bowl; and 15 oriental fruit dishes	<i>Agent</i>	1	4 0
12	Two brown tea-pots; and various pieces of oriental burnt-in and enamel	<i>J. C. Grundy, of Manchester</i>	0	19 0
13	Two Chelsea fruit dishes; 10 Dresden saucers; and 7 cups	<i>Ruiney, of Bath</i>	2	2 0
14	A Dresden coffee-cup, and 4 saucers—beautifully painted with pastoral subjects	<i>Owen</i>	6	10 0
15	A pair of Chinese female figures	<i>Redfern, of Warwick</i>	2	2 0
16	A pair of Chinese carved ivory balls, elaborately worked, and containing numerous others of different patterns	<i>Purnell B. Purnell, Esq., Stancombe Park</i>	4	17 6
17	A pair of brown ware jars, with plants in relief—one cover broken	<i>J. C. Grundy</i>	0	13 0
18	A sitting figure, with a frog—of steatite	<i>Agent</i>	0	13 0
19	A chimæra—a beautiful specimen of majolica	<i>Lord Hastings</i>	3	3 0
20	An old blue and white bottle, with handle; and a burnt-in bottle, with handle and spout	<i>W. Wells, Esq., Redleaf</i>	1	5 0
21	An old japan basin and cover; another, of different pattern; and a large old japan cup	<i>Ryman, of Oxford</i>	1	1 0
22	A cup of white ware, with upright silver handle; another, with handle and spoon; 3 other cups; and 6 small animals, of white ware	<i>Russell</i>	1	0 0
23	A tea-pot, of brown ware; a ditto with silver spout; and 6 small trays, of brown ware	<i>Webb, of New Bond Street</i>	2	4 0
24	A small Tournay carpet, fitted to the room	<i>Russell</i>	3	0 0
25	An ottoman, with a cover of Chinese silk, the altar covering from a Chinese joss house; and a loose cover, of cloth of gold	<i>J. C. Grundy</i>	2	12 0
	This ottoman was formerly used in a joss house at Amoy, whence it was brought by Captain Nevill.			
26	A Tournay carpet	<i>Russell</i>	3	10 0
27	A couch, covered with blue Chinese silk; and the drapery to the window	<i>J. C. Grundy</i>	3	3 0
28	Four curious brown cups; and 7 eggshell enamelled cups and saucers	<i>Agent</i>	1	17 0
29	A set of five beautiful jars—three of them with covers of compressed shape—painted with Chinese subjects of many figures	<i>Francis Darby, Esq., Colebrooke Dale</i>	59	0 0
30	A pair of green enamel beakers	<i>T. A. Boswell, Esq., Crawley Grange</i>	4	12 0
31	Two old japan scalloped bowls; and 5 ditto dishes	<i>Gaskell, Esq.</i>	1	14 0
32	A pair of groups of jasmine, in pierced cups, of rare old Chelsea	<i>Owen</i>	3	5 0
33	An oval sugar-basin, cover, and stand, of rare old Worcester—blue—painted with bouquets	<i>Russell</i>	1	18 0
34	A head of Neptune, designed for a stopper—silver gilt	<i>Russell</i>	3	10 0

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		£	s.	d.
35	A deep enamelled dish; and an old japan ditto . . . — <i>Gaskell, Esq.</i>	1	2	0
36	An ewer and salver of the richest oriental enamel on copper—mounted as a table, on a carved and gilt stand . . . . . <i>Agent</i>	12	12	0
37	Three Dresden figures; 1 white figure; and a female figure—in biscuit; and a milk-jug . . . . . <i>J. Bandinel, Esq., Berkeley Square</i>	4	15	0
38	A tea-pot, milk-pot, sugar, and slop-basin, cover, and stand; 4 coffee and 3 tea-cups, and 5 saucers—beautifully enamelled with Chinese subjects <i>Agent</i>	3	10	0
39	An old japan beaker; and a pair of enamelled beakers, with plants and flowers raised . . . . . <i>Agent</i>	0	17	0
40	A bottle, with arms; 2 green enamelled jars, with handles; and 2 small jars . . . . . <i>Hennell, of Southampton Street</i>	2	10	0
41	A green enamelled tea-pot; 2 others; 2 brown ditto; and 4 cups <i>Ryman</i>	1	3	0
42	A pair of small beakers, of old Worcester; and 4 cups, of the same, of oriental pattern . . . . . <i>W. Green, Esq.</i>	0	10	6
43	A pair of beautiful vases—painted with subjects from Roman history, with festoons and ornaments in relief—of rare old Chelsea . . . . . <i>Morgan, of Hanway Street</i>	23	10	0

The Chelsea Porcelain is the most esteemed of the early productions of this nature in England. Martin Lister mentions a manufacture at Chelsea, as early as 1698, comparing the wares with those of St. Cloud, near Paris. The celebrated production, however, technically termed "soft paste," imitating in beauty and transparency the porcelain of the East, was probably unknown at that early time. The manufacture was patronised by George II., who brought over artificers from Brunswick and Saxony, whence, probably, Monsieur Brongniart terms Chelsea a "Manufacture Royale." Its reputation commenced about 1740; in 1745, the celebrity of Chelsea Porcelain was regarded with jealousy by the manufacturers of France, who therefore petitioned Louis XV. to concede to them exclusive privileges. About 1750, it was under the direction of Monsieur Spremont, a foreigner. The productions of the Chelsea furnaces were thought worthy to vie with those of the celebrated manufactories of Germany. Walpole, in his correspondence with Sir Horace Mann, mentions a service of Chelsea Porcelain sent by the King and Queen to the Duke of Mecklenburg, which cost £1,200. The Duke of Cumberland took much interest in promoting the success of this interesting manufacture. Amongst the finest collections of Chelsea China those of the Earl Cadogan and of Baring Wall, Esq., M.P., are often cited. The mark of manufacture is an Anchor; the best specimens usually have this mark in gold burnished—on the inferior productions it is in red. The pair of vases described in the preceding lot were very fine specimens.

44	A basin—blue—pencilled with gold; 2 other basins; and 2 green enamelled dishes, with implements . . . . . <i>Ryman</i>	1	7	0
45	A bottle and stopper, of Dresden, with flowers raised; 2 tea-pots, 2 small basins, 16 cups, and 5 saucers, of different patterns <i>W. Wells, Esq.</i>	4	18	0
46	A very large enamelled jug and ewer—painted with Chinese subjects <i>Watson, of Duke Street</i>	2	4	0
47	A rosary, of agate beads, faceted with a cameo; and one other rosary <i>Marquis of Chandos</i>	3	12	0
The agate rosary was presented to the present Duke of Buckingham when in Rome by Pope Pius VII., having been previously blessed by the Sovereign Pontiff.				
48	An amber crucifix; and a bronze crucifix—from the abbey of St. Bertin, at Rouen . . . . . <i>Litchfield</i>	2	9	0

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49	A beautiful small square lantern, of or-molu, with flowers of Dresden, and nozzles for two lights inside	<i>Rev. R. Peake, Loughborough</i>	10	10	0
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MAJOLICA, OR RAFFAELLE WARE, DISHES.

A selection from the Majolica, or Raffaele Ware, dishes, of which probably one of the rarest collections in England has hitherto been preserved at Stowe, was next sold. This beautiful *materiel*, which throughout the Continent is known as *Eaenza Ware*—from having been originally manufactured in a small town of that name, near Rome, about the latter part of the fifteenth century—is considered one of the most precious artistic relics of that celebrated age. The ware itself is rather a common sort of pottery: its celebrity arises from the fact of Raffaele having contributed the aid of his pencil to its decoration. It is said that the great painter fell in love with the daughter of a potter; and, to gain her affections, condescended to paint her father's earthenware. This, however, is contradicted by Lansì, who, quoting the works of Vasari and Lazzari, speaks of the perfection to which the manufacture of painted earthen vases was carried in Italy for about the space of twenty years, or from 1540 to 1560, and mentions the following circumstances:—

The establishment of this fine taste in Urbino was in a great measure owing to the Duke Guidobaldo. He did not allow the painters of these vases to copy their own designs, but obliged them to execute those of the first artists, and particularly those of Raffaele. Hence these articles are commonly known in Italy by the name of Raffaele Ware; and from thence arose certain idle traditions respecting the father of Raffaele and Raffaele himself; and the appellation of *boccolajo di Urbino* (the potter of Urbino) was applied to that great master.

Another probable cause of this appellation is to be found in the name of Raffaello Ciarla, who was one of the most celebrated painters of this ware, and appointed by the duke to convey a large assortment of it to the court of Spain.

A large collection of vases of this kind passed into the hands of the Grand Duke of Florence, in common with other things inherited from the Duke of Urbino; and specimens of them are to be seen in the Ducal Gallery, and indeed in all parts of Italy.

The greater part of the collection at Stowe was purchased by the late Duke of Buckingham in Florence—to use the deceased nobleman's own words—"for an old song." Whether this remark was intended to signify fifty or 500 pounds may be considered problematical, when the munificence of his Grace's character as a collector is remembered.

50	Meleager and Calisto	<i>T. Cromelin, Esq., Hamilton Terrace</i>	2	5	0
51	Dionysius; and 1, with a frieze of figures and serpents	<i>Ryman</i>	0	19	0
52	Scipio	<i>Redfern</i>	1	10	0
53	The Trojan horse	<i>King and Stone, of Woodstock Street</i>	2	10	0
54	The rape of the Sabines—imperfect; and a Roman siege	<i>Litchfield</i>	1	13	0
55	Battle between the Romans and Aleindrini	<i>W. Green, Esq.</i>	1	3	0
56	Diana and Actæon	<i>Ryman</i>	0	15	0
57	A bacchanalian subject—beautifully painted	<i>Ryman</i>	3	3	0
58	Joseph's coat brought to Jacob; and Christ exposed	<i>Ryman</i>	1	15	0
59	The death of Procris, and a cover—imperfect; and 1, with arabesques painted on both sides; and 1, with a Cupid driving, and arabesques	<i>Agent</i>	1	16	0
60	Phœbus; and 1, with a conversation of three figures	<i>Litchfield</i>	0	18	0
61	The meeting of two armies, the marine deities painted on the back; and Moses on Horeb	<i>Litchfield</i>	1	11	0
62	The death of Æneas; and—				
63	Cupid with the shield; and Cupid with trophies	<i>Ryman</i>	1	0	0

These two lots were sold together.

# THE STOWE CATALOGUE.

		£	s.	d.
64	Jupiter and Calisto; and Neptune and Minerva . . . . .	Ryman	1	7 0
65	The death of Tarpeia; and a portrait . . . . .	Hennell	2	8 0
66	The rape of Europa . . . . .	P. Norton, Esq., Soho Square	1	1 0
67	Noah; and the Virgin and Child—both imperfect . . . . .	Walter, of Oxford	0	6 0
68	Danæ and Cupid, with a bowl . . . . .	P. Norton, Esq.	0	19 0
69	Coriolanus and M. Scævola . . . . .	Col. Sibthorp, M.P.	2	18 0
70	The judgment of Midas . . . . .	P. Norton, Esq.	1	2 0
71	Death of Hannibal . . . . .	Col. Sibthorp, M.P.	2	6 0
72	David . . . . .	Rev. E. A. Uthwatt, Foxcote	2	0 0
73	Proserpine; and Io . . . . .	Griffith	1	10 0
74	Hannibal approaching the Alps . . . . .	Ryman	2	4 0
75	Hannibal arriving at the river Po . . . . .	King and Stone	3	7 0
76	Curtius leaping into the gulf . . . . .	G. Trant, Esq.	4	4 0
77	The incredulity of St. Thomas—a curious early piece . . . . .	T. Gambier Parry, Esq., Highnam Court, Gloucester	10	10 0

This was a very curious specimen. In addition to the beauty of the design, it was remarkable as being in the very earliest style of Raffaele Ware.

78	A funeral pile—a subject from Pliny . . . . .	G. Trant, Esq.	3	10 0
79	A subject from sacred history . . . . .	T. Gambier Parry, Esq.	5	5 0

This lot was very interesting, bearing date 1505.

80	Hannibal crossing the Tiber . . . . .	King and Stone	3	5 0
81	One, from Ovid; and 1 other—imperfect . . . . .	T. Gambier Parry, Esq.	0	10 0
82	A Cupid, surrounded with trophies; and Hercules and Nessus . . . . .	T. Gambier Parry, Esq.	2	2 0
83	Cain and Abel's sacrifice; and an apostle . . . . .	P. Norton, Esq.	1	12 0
84	A tazza, with mythological subjects . . . . .	P. Norton, Esq.	1	17 0
85	A tazza, with Diana and Actæon—very fine . . . . .	Col. Sibthorp, M.P.	5	0 0
86	Ganymede and Apollo . . . . .	Ryman	1	10 0
87	Judith; and a landscape . . . . .	Walter	0	18 0
88	Figures before a statue; and 1, from Ovid . . . . .	King and Stone	1	4 0
89	Jason; and Venus and Vulcan . . . . .	T. Gambier Parry, Esq.	2	12 0

This was another very good specimen, bearing date 1527, burnt in with the name of Zaugubrio, the artist.

## CHINA.

90	A pair of noble jugs or ewers, with exquisitely finished paintings of Chinese subjects . . . . .	F. Raymond Symons, Esq., Norbiton	7	10 0
These very beautiful ewers were bought by Mr. Nathan, of Wardour Street, for Mr. Symons.				
91	A ditto bowl; and a pair of fluted basins . . . . .	R. Solomon, of Bath	0	15 0

THE STOWE CATALOGUE.

		£	s.	d.
92	A set of four old blue gourd-shaped bottles, of different forms, with silver mountings . . . . . <i>Ryman</i>	6	0	0
93	A pair of beautiful hexagonal jars and covers, with Chinese subjects, and kyilins on the lid . . . . . <i>Agent</i>	16	0	0
94	An enamelled bowl; 2 basins, of different patterns; and a pair of dishes—blue, with flowers in compartments . . . . . <i>Agent</i>	2	2	0
95	A pair of noble jars—blue—pencilled with Indian ink—23 inches high . . . . . <i>Rev. R. Peake</i>	5	2	6
96	A pair of jars, of very old japan, with flowers raised in panels on brown ware—the ground, old blue, flowered . . . . . <i>Agent</i>	4	12	0
97	A set of three large circular old blue dishes . . . . . <i>Agent</i>	1	1	0
98	Twelve very beautiful tea-cups and saucers—oriental, with flowers of gold on deep blue ground, and Chinese subjects in compartments . . . . . <i>Owen</i>	5	17	6
99	A pair of very beautiful jars, with flowers encrusted, and painted with Chinese subjects—the ground pencilled with gold . . . . . <i>Morgan</i>	8	5	0
100	A set of three, of the same pattern—imperfect . . . . . <i>King and Stone</i>	3	10	0
101	A set of three exquisite vases, of Dresden—the surface covered with calices of flowers, and other flowers, in relief, with subjects from Watteau, and mounted with or-molu . . . . . <i>Ryman</i>	38	0	0

The celebrated Porcelain of Dresden, or more properly, Meissen, produced in the Royal Manufactures of Saxony, is the most choice and esteemed, as well as the earliest of German fabrication. The material is termed "hard paste." The works took their origin in the efforts of the famous chemist, Böttiger, early in the last century, to produce an imitation of oriental porcelain. His earliest production, red or brown ware, of great rarity, was discovered in 1704; white porcelain was produced in 1709, and painted in imitation of blue Nankin. The discovery was warmly patronised by Augustus I., King of Poland, whose initials, "A. R.," mark the earlier specimens. The "royal" pieces are usually marked "K. P. M.," indicating the "Royal Porcelain Manufacture," and the varied productions of this exquisite manufactory are commonly known by the mark of the swords crossed—the heraldic bearing of Saxony. Its highest perfection was perhaps under Kändler, by whose direction animals of full size, and groups and specimens of most elaborate character, were produced. The porcelain, however, long preserved its reputation, and very choice works emanated from the furnaces of Meissen as late as the times of König (1778), and Marcolini (1796). Some of the best artists and sculptors were employed at various times in this celebrated *fabrique*. The vases described in the preceding lot are very fine specimens, and their disposal excited a spirited competition.

102	A group of the Nativity, sculptured in a large specimen of amber . . . . . <i>Col. Sibthorp, M.P.</i>	3	5	0
103	A box of japan lacquer—a tortoise . . . . . <i>Agent</i>	1	3	0
104	Five chocolate-coloured cups—pencilled with gold; 6 coffee-cups; and 7 small pieces of old blue and white . . . . . <i>Walter</i>	0	12	0
105	A pair of yellow enamelled jars, with flowers—mounted with or-molu; and a set of three bottles, mounted as præfericula—mounted with or-molu . . . . . <i>Owen</i>	15	15	0
106	A pair of old Dresden figures—mounted in or-molu, with branches for three lights each, and flowers . . . . . <i>J. Bowker, Esq., Gray's Inn Square</i>	15	15	0
107	A pair of jars, of green enamel, with plants and insects . . . . . <i>Rev. H. Waldo Sibthorp, Washingboro', Lincoln</i>	3	15	0

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		£	s.	d.
108	A beautiful cup, of old blue and white—mounted in silver gilt, in fine old taste—the handles are greyhounds, and on the top are Chinese utensils, surmounted by a dog <i>Mark Philips, Esq., The Park, Manchester</i>	24	10	0
109	A pair of pearl nautilus shells, with glass liners, mounted as ewers—in silver gilt <i>Rainey</i>	8	5	0
110	A bowl; and a pair of scalloped dishes, of old japan <i>Garrard, of Panton St.</i>	1	10	0
111	A pair of gourd-shaped bottles, with chrysanthemums raised, of old japan <i>Joseph H. Barchard, Esq., Putney Heath</i>	2	18	0
112	A beautiful set of oriental tea china, consisting of tea-pot and stand, sugar-basin and cover, milk-pot, cover, and stand, 7 tea-cups and 10 saucers, 6 coffee-cups, with flowers in blue, on gold ground, and Chinese subjects in compartments <i>Ryman</i>	7	10	0
113	A set of four large blue and white dishes <i>A. Umney, Esq., Woburn Square</i>	1	1	0
114	Two tea-pots, of different patterns, with upright handles; and a pair of bottles, with arms <i>W. Wells, Esq.</i>	1	13	0
115	A Dresden tea and coffee-service—octagonal—painted with birds and flowers, in imitation of the oriental, consisting of 32 pieces <i>Ryman</i>	2	2	0
116	A tankard and cover, of old japan; 2 burnt-in plates, of different sizes; and a bow <i>Agent</i>	1	15	0
117	Three very fine old japan dishes, of one pattern <i>Agent</i>	0	17	0
118	A small enamelled tea-pot and stand, a cover, and 2 cups—honeycombed and enamelled; 6 honeycombed cups, of white ware; and 2, of a different pattern <i>Hennell</i>	1	4	0
119	Four blue and white dishes; a bowl and cover; and a jar <i>J. Richards, Esq.</i>	1	2	0
120	A pair of blue and white jars, and a cover; and a pair of blue and white pitchers <i>Hennell</i>	1	6	0
121	Two large vases, of old blue delft, of different patterns <i>Ryman</i>	2	4	0
122	A pair of blue and white beakers; and a pair of octagonal bottles <i>S. M. Peto, Esq., M.P., Somerleyton Hall, Lowestoft</i>	3	5	0
123	Two old blue and white basins, and 2 others, the outsides marbled; and 12 various smaller pieces, of old blue and white <i>Owen</i>	1	2	0
124	A burnt-in basin, with brown border; 2 plates; a basin; 2 stands; an octagonal jar and basin; 3 other pieces; and a brown tea-pot — <i>Gaskell, Esq.</i>	0	15	0
125	Three scalloped basins and stands; 2 cups and 4 saucers, of Dresden; and a large basin, with birds <i>Rainey</i>	1	14	0
126	Three circular dishes; and—			
127	A large bowl and stand — <i>Gaskell, Esq.</i>	1	13	0
	These two lots were sold together.			
128	A pair of hexagonal jars, and 1 cover; and a pair of brown coffee-pots—enamelled with flowers <i>Ryman</i>	3	0	0

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			£	s.	d.
129	A pair of octagonal old japan basins ; and an enamelled tea-canister	<i>Ryman</i>	1	12	0
130	A pair of bottle-shaped cups, saucers, and covers, of Chantilly, with birds and flowers	<i>Rev. H. W. Sibthorp</i>	2	12	0
<p>These cups are very beautiful specimens of Chantilly Ware. The handles are formed of small branches, leaves from which spray out on the side, giving a richness and variety of character to the design. The body of the cups is barrel-shaped, and adorned with paintings of flowers. Chantilly Porcelain is a fine kind of the "soft paste," the early specimens being rare and much esteemed. The manufacture was established about 1735, under the patronage of the Prince de Condé. The first workmen were obtained by him from the manufactories at St. Cloud. The distinguishing mark is the hunting-horn, sometimes in blue—usually in red. Subsequently to 1766, no porcelain was allowed to be gilded, with the exception of that fabricated at Sèvres, a circumstance which proved very prejudicial to the general effect of the productions of Chantilly and other French establishments.</p>					
131	A yellow Dresden sugar-basin and cover, of oriental pattern ; and 2 Dresden cups and saucers—painted with insects	<i>Ryman</i>	4	15	0
132	Twelve pieces of red ground ware, with Etruscan designs	<i>Ryman</i>	2	18	0
133	A beautiful tea-service, of rare old Chelsea, consisting of 34 pieces—3 pieces imperfect	<i>Ryman</i>	3	18	0

Amount realised by First Day's Sale £516:10.



## THE SECOND DAY'S SALE.

WEDNESDAY, AUGUST 16.

### DUCHESS'S DRAWING-ROOM.

THE sale this morning commenced with a further selection from the almost exhaustless collection of Chinese curiosities contained in the "Japan Closet." A few lots of Majolica, or Raffaele Ware, and the first portion of the magnificent furniture of the Duchess's Drawing-room, completed the catalogue for the day.

#### CHINA, &c.

		£	s.	d.
134	A rabbit; a pair of dogs; an enamelled jar, with figures; and a japan shaving basin . . . . . <i>Bought by Owen</i>	3	4	0
135	Four Chinese figures, of steatite; and one of brown ware . . . . . <i>R. Rawlins, Esq., Bere Hill House, Hants</i>	2	2	0
136	A large cup; 2 white cups; an enamelled cup; a tea-pot, with plants raised; a three-lipped cup and stand; 2 green enamelled basins; and a small blue bottle . . . . . <i>Agent</i>	1	9	0
137	Three beautiful old japan basins and covers; and a plate to correspond . . . . . <i>R. Solomon</i>	3	7	0
138	A Chantilly sugar-basin and cover; 4 cups and saucers; a Chantilly basin; a Dresden tea-canister; and 4 saucers . . . . . <i>Rev. E. A. Uthwatt</i>	1	10	0
139	A black cock, of old Chelsea; and a pair of cups, of the same . . . . . <i>Owen</i>	3	0	0
140	Twelve coffee-cups; 2 saucers; 6 cups, and 5 saucers—different; a basin and cover; a blue and white tea-pot; 2 other coffee-cups; and a milk-pot . . . . . <i>Rev. E. A. Uthwatt</i>	1	1	0
141	Four circular dishes, with flowers in Indian ink; an old japan shaving basin; one enamelled; and a green enamelled dish . . . . . <i>Agent</i>	0	16	0
142	A pair of old blue and white circular dishes—mounted as tables . . . . . <i>Agent</i>	1	18	0
143	A set of three old japan jars and covers . . . . . <i>Rev. R. Peake</i>	9	9	0

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		£	s.	d.
144	Two Chinese figures; 4 white kylins; a peacock, formed of shells; a Chinese gardener; a brown ware tea-pot; 4 kylins, of steatite; and a sitting figure . . . . . <i>W. Wells, Esq.</i>	1	10	0
145	Three tea-pots; 3 bottles; 10 cups; and 8 saucers <i>Rev. E. A. Uthwatt</i>	1	12	0
146	A Dresden coffee-pot, tea-pot and stand, sugar-basin and cover, and slop-basin; tea-canister; 6 cups, and 4 saucers, of Chinese pattern . . . . . <i>Rev. E. A. Uthwatt</i>	1	18	0
147	Two enamelled Chinese figures; 2 kylins; and a figure, of white ware <i>Walesby, of Northampton</i>	0	16	0
148	A gourd-shaped bottle, with chrysanthemums raised, of old japan . . . . . <i>Rev. E. A. Uthwatt</i>	2	0	0
149	Eight basins and 2 covers; 2 tea-pots; and 4 pieces of blue and white <i>Walter</i>	1	7	0
150	A pair of hexagonal cylinders—enamelled . . . . . <i>Owen</i>	4	0	0
151	An ancient bottle, with a lizard on the neck, and rosewood stand; and a beautiful low vase, with plants—in relief . . . . . <i>Rainey</i>	1	10	0
152	A ribbed vase, on feet, with upright handles; and a fakir <i>R. Solomon</i>	1	0	0
153	A pair of stands, of japan lacquer; and a pair of smaller ditto <i>King and Stone</i>	2	0	0
154	The Crucifixion—in ivory—in glass case; a carving, with two figures; a pagoda; and 3 groups of flowers . . . . . <i>Walesby</i>	2	2	0
155	A wooden chalice and cover, engraved with animals—dated 1619; a pair of lava cups—metal mounted; and a pearl shell . . . . . <i>J. C. Grundy</i>	1	10	0
156	A pair of card racks—elaborately carved in ivory <i>Col. Pratt, Lathbury</i>	8	5	0
157	The Crucifixion—in ivory—in glass case; a relief with two subjects; 2 boxes; and 2 other pieces . . . . . <i>J. Capel, of Watford</i>	1	18	0
158	Buddha, seated—in bronze . . . . . <i>Rainey</i>	1	13	0
159	A fakir—in steatite; 3 small deities—in bronze; a pair of egg-cups; and 1 other piece . . . . . <i>R. Rawlins, Esq.</i>	0	15	0
160	A pair of incense vases and stands—on feet . . . . . <i>W. Wells, Esq.</i>	3	3	0
161	Two very ancient vases, with upright handles, of different shapes; and a pair of ancient bottles, with figures—in relief . . . . . <i>Rainey</i>	2	2	0
162	A pair of bead slippers; a Chinese lady's shoe; a carved fruit-shaped box; a painted needle-case; and a tortoise shell—silver mounted, as a cream ewer . . . . . <i>Watson</i>	0	16	0
163	A sitting Chinese figure—carved and gilt; 2 kylins—carved in box-wood; a fish skin box; and a Chinese compass . . . . . <i>Rev. E. A. Uthwatt</i>	1	3	0
	This compass was taken from on board a Chinese pirate junk captured by Captain Nevill.			
164	An opium pipe—richly enamelled on copper; some Joss offering paper; a stand—carved in rosewood; a crackle box, with pierced cover, and stand; a bamboo, carved with figures; and a box of Chinese pastiles <i>J. C. Grundy</i>	1	10	0

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			£	s.	d.
165	An ivory snuff-box, with head of Louis XIV.; a horn box, with head of a negro; a tortoiseshell box; a box, with records of events in the reign of George IV., with a medal; a medallion of Captain Cook, and a cameo—in jasper; and a Chinese carving <i>Marney and Walton, of Newman St.</i>		1	2	0
	The box of records and the medal were withdrawn from this lot.				
166	A tortoiseshell comb-case, with two tortoiseshell combs; and a tortoiseshell pocket-comb, and case . . . . . <i>Russell</i>		1	19	0
	These are curious specimens of the large-toothed combs used for the periwigs of Queen Anne's time. They are engraved tortoiseshell, and one of them is contained in a case studded with gold points, and has the initials "J.B.," in an ornamented cipher, also studded in gold. This latter was the pocket-comb; they both belonged to James Brydges, afterwards first Duke of Chandos, who built the magnificent house at Canons, and died in 1744.				
167	A pair of beautiful small girandoles, of or-molu, with flowers of Dresden . . . . . <i>J. C. Grundy</i>		4	14	6
168	A pair of cow-tail chowries, with silver handles . . . . . <i>Watson</i>		4	0	0
169	A Chinese lanthorn, and shade; 2 feather fans; and an ivory chowrie . . . . . <i>Walesby</i>		0	13	0
170	Five beads for Chinese hats; a figure, of steatite; 2 brown ware tea-pots; a woman and child; and a box, with cover of red japan . . . . . <i>Walter</i>		1	2	0
	The beads represent the five orders of Chinese knighthood, and are of the respective colours—red, blue, white, green, and gold.				
171	A Chinese figure, of jade . . . . . <i>King and Stone</i>		1	3	0
172	A very curious Chinese bronze—pierced, and with figures in relief . . . . . <i>Russell</i>		2	10	0
173	An ancient bronze vessel, on three legs, with rosewood stand; a sitting figure, of bronze; and a bottle, with a lizard round the neck . . . . . <i>Rainey</i>		2	4	0
174	A vessel and cover, surmounted by a kylin; and 2 kylins, of bronze . . . . . <i>Rainey</i>		2	2	0
175	Three pieces of bamboo—carved with Chinese subjects . . . . . <i>Rev. H. Roundell, Fringsford, Oxon</i>		0	16	0
176	A root of tea-tree—carved with a grotesque figure; and 2 smaller ditto . . . . . <i>R. Rawlins, Esq.</i>		1	11	0
177	An ancient bronze duck; a cow; and a leaf-shaped stand . . . . . <i>R. Solomon</i>		0	18	0
178	A large and very fine specimen of the root of the tea-tree—carved with a Chinese figure . . . . . <i>Rev. H. Roundell</i>		2	6	0
179	A small sofa, of rosewood and marble; a screen—carved with plants in relief; and an opium pipe . . . . . <i>Agent</i>		0	14	0
180	A burnt-in tea-pot and stand, tea-canister and stand, and 4 coffee-cups and saucers—with arms . . . . . <i>Rev. E. A. Uthwatt</i>		1	0	0
181	An enamelled slop-basin and cover; a tea-pot, slop-basin, tea-canister and stand, milk-pot, 4 tea and 3 coffee-cups, and 2 saucers—with chrysanthemums . . . . . <i>Agent</i>		0	15	0
182	Four Chinese figures, of steatite . . . . . <i>Walter</i>		1	2	0

THE STOWE CATALOGUE.

		£	s.	d.
183	Three carved ivory baskets; a small enamelled tea-pot; a brown ware tea-pot; 2 white cups; and 5 small pieces of white ware; and a walnut-shell <i>E. Churchill, Esq., Calverley Hotel, Tunbridge Wells</i>	0	15	0
184	A burnt-in tea-pot and stand; 3 cups and 5 saucers; a basin and cover; an enamelled drinking-cup and stand; and a small bottle <i>Walter</i>	0	16	0
185	Six very small enamelled leaf-shaped stands; 8 very small bottles; an enamelled drinking-cup; and 4 enamelled chocolate-cups, and 2 saucers <i>R. Solomon</i>	1	7	0
186	Five Dresden scalloped cups, and 9 saucers; and 5 larger cups, and 7 saucers; and a small tea-pot <i>R. Solomon</i>	1	6	0
187	A pair of kylins, of white ware; 2 tea-pots; 2 small coffee-pots; 2 cups; and 2 fruits <i>W. Wells, Esq.</i>	1	8	0
188	Two brown cups, and 4 saucers; 2 burnt-in cups; a jade mouthpiece; an alabaster cup and stand; 4 small cups, and 7 saucers; a silver badge; and a burnt-in tea-pot <i>J. Richards, Esq.</i>	0	19	0
189	Six octagonal cups, with figures in relief; 5 green enamelled saucers; a cup—on foot; a basin; a basin and cover; and a cup and saucer <i>R. Rawlins, Esq.</i>	1	11	6
189*	A pair of Chinese figures—male and female, the latter with a costly head-dress and other rich decorations—5 feet high <i>Agent</i>	4	7	0
These figures were bought for a grocer's shop at Stony Stratford. "To what base uses——"				
190	A pair of Chinese daggers; a pedigree—inscribed on wood; a pair of shoes; and 2 hats <i>Zimmerman</i>	0	19	0
The pedigree in this lot is very curious: it was procured by Captain Nevill, at Amoy.				
191	A vessel, with handle, with dragons in relief <i>R. Solomon</i>	0	14	0
192	Two very ancient vessels, with upright handles—on three legs each <i>W. Dunn Gardner, Esq., Fordham Abbey, Cambridgeshire</i>	2	2	0
193	A large Chinese bell <i>Miller, of Berkhamstead</i>	1	9	0
194	A lotus-formed vase, with lizards in relief <i>Russell</i>	4	2	0
195	A stork on a tortoise <i>Redfern</i>	2	0	0
196	A salver, of alabaster, carved with medallions and arabesques in relief—on a carved and gilt stand, formed of a boy <i>Lees, of Manchester</i>	5	10	0

MAJOLICA, OR RAFFAELLE WARE, &c.

197	The punishment of Perillus; and Vulcan <i>P. Norton, Esq.</i>	1	15	0
198	The creation of Adam; and Isaac and Abimelech <i>G. King, Esq., Buckingham</i>	1	8	0
199	Pluto and Proserpine; and an ewer, with M. Scævola <i>King and Stone</i>	5	7	6

THE STOWE CATALOGUE.

		£	s.	d.
200	A tazza—painted with the Crucifixion and angels, with the emblems of the Passion painted on the reverse . . . . . <i>P. Norton, Esq.</i>	4	4	0
	A superb specimen of this beautiful ware. It is now added to the collection of Mr. T. Gambier Parry, Mr. Norton having sold it to that gentleman.			
201	A large circular dish, with chimæra and arabesques . . . . . <i>P. Norton, Esq.</i>	2	10	0
202	Another, with a boar hunt . . . . . <i>R. S. Holford, Esq., Weston-Birt House</i>	8	15	0
203	Another, with a chariot race . . . . . <i>R. S. Holford, Esq.</i>	10	5	0
204	The triumph of Judas Maccabæus; and Jephtha—imperfect . . . . . <i>P. Norton, Esq.</i>	2	6	0
205	Jupiter; and a plate, of curious blue colour, with arabesques—both imperfect . . . . . <i>P. Norton, Esq.</i>	0	12	0
206	A pair of Raffaele Ware dishes, with Hercules and a harvest scene—mounted as tables, on tripod stands . . . . . <i>Purnell B. Purnell, Esq.</i>	4	10	0
207	A Chinese pagoda, of ten stories, of mother-o'-pearl—with paintings on the doors and windows . . . . . <i>E. Churchill, Esq.</i>	4	17	0
208	A pair of very rare and fine jars, of black japan lacquer on porcelain . . . . . <i>Rainey</i>	8	18	6
209	A noble dish, of Majolica, with a subject of the vintage . . . . . <i>P. Norton, Esq.</i>	3	3	0
	A magnificent specimen of the very largest size and most elaborate design.			
210	A pattern plate, of the service made for the Emperor Nicholas, by Copeland; two japan lacquer boxes; and a scratch-back . . . . . <i>R. Chandler, Buckingham</i>	2	10	0
211	A pair of Dresden baskets—painted with flowers, and open borders . . . . . <i>Marquis of Chandos</i>	3	0	0
212	A pair of toilette candlesticks—of amber, with reliefs in ivory . . . . . <i>T. A. Boswell, Esq.</i>	8	8	0
213	A triple casket, of amber, with friezes and medallions in relief—in beautiful Italian taste, under glass shade. This beautiful object of decoration is from Fonthill . . . . . <i>Redfern</i>	12	15	0
	Mr. Redfern subsequently sold this lot to Sir H. Broughton, of Broughton Hall, Stafford.			

FURNITURE, &c.

214	A superb Tournay carpet, with arms in the centre, and a rich border of flowers, formed to the dais—9½ yards by 8 yards . . . . . <i>Marquis of Chandos</i>	21	0	0
215	A smaller, with griffin in the centre, and a border—4 yards by 2¾ yards . . . . . <i>W. D. Gardner, Esq.</i>	5	15	0
216	A carpet, formed to the dais, with a wheatsheaf in the centre—3¾ yards by 4¾ yards . . . . . <i>P. Box, Esq., Radcliffe</i>	5	10	0
217	A carpet, with a dove—3¾ yards by 7 yards . . . . . <i>G. King, Esq.</i>	5	12	6
218	A very handsome or-molu fender, ornamented with a pair of lions . . . . . <i>J. S. Leigh, Esq., Luton Hoo</i>	5	5	0
219	A brass wire-guard; and a set of fire-irons . . . . . <i>J. S. Leigh, Esq.</i>	3	3	0

THE STOWE CATALOGUE.

			£	s.	d.
220	Two pairs of curtains, of the richest flowered Genoa velvet, with draperies and gilt cornices	<i>J. and W. Dent, Esqrs., Sudeley Castle, Winchcomb</i>	21	0	0
	Sudeley Castle, the residence of the Messrs. Dent, is a beautiful specimen of Tudor architecture. It was formerly the residence of Giles Lord Chandos, who entertained Queen Elizabeth there. It was also the residence of the Lord High Admiral Lord Seymour of Sudeley; and Queen Catharine Parr, who was buried in the chapel there. Her remains were disturbed a few years ago by some barbarians from Cheltenham, and her skull exhibited. The tomb was carefully restored by order of the late Duchess of Buckingham. Sudeley remained in the Chandos family until about twenty years ago, when it was sold by the late Duke to Mr. Dent, the present possessor, who has restored the building in good taste.				
221	A pair of superb fauteuils, with high backs, the frames boldly carved and gilt, the backs and seats covered with crimson velvet from the Doge's Palace at Venice	<i>Nathan, of Wardour Street</i>	7	10	0
222	A pair of a different pattern, covered with crimson silk damask	<i>Agent</i>	4	0	0
223	A single ditto	<i>Agent</i>	2	4	0
224	Two chairs, the seats and backs covered with rich flowered Genoa velvet, from the Doge's Palace at Venice	<i>King and Stone</i>	10	10	0
225	A pair of settees, covered to correspond	<i>J. C. Grundy</i>	5	15	6
226	A pair of high-back fauteuils—carved and gilt, the seats and backs covered with rich needlework of flowers in silk	<i>B. Capell, of Northampton</i>	8	8	0
227	A magnificent repository for China, of ebony, with pillars and or-molu ornaments, the centre door panelled with buhl work, and masks in or-molu—the side doors glazed	<i>E. L. Betts, Esq., Preston Hall, Maidstone</i>	93	9	0
228	The companion repository	<i>S. M. Peto, Esq., M.P.</i>	44	2	0
229	An open cabinet, of oriental japan lacquer, with folding doors and sliding fronts	<i>Russell</i>	11	0	6
230	The companion cabinet	<i>Russell</i>	10	10	0
231	A cabinet, of oriental japan lacquer, with folding doors, shelves, and drawers—on a carved and gilt stand—7 feet 7 inches long	<i>F. Raymond Symons, Esq.</i>	4	7	0
232	The companion cabinet	<i>F. Raymond Symons, Esq.</i>	5	17	6
233	A rosewood sofa, with squab, two pillows, and bolsters—covered with crimson satin damask	<i>R. H. Grundy, of Liverpool</i>	8	15	0
234	A rosewood footstool, inlaid with brass	<i>J. C. Grundy</i>	1	5	0
235	Two footstools	<i>Agent</i>	0	13	0
236	A gothic robe chest, of gophir wood—the surface carved and gilt, with borders in imitation of precious stones—from Fonthill	<i>Redfern</i>	22	1	0
238	The companion coffer, of sandal wood	<i>Redfern</i>	21	0	0

These chests are of an elaborately ornamental character. The sides are filled with rich treillage, within a lattice-work; and the lids have oblong panels in the centre, covered with crimson velvet, the remaining portions being carved in lattice, and the spaces filled with flowers resembling thistles. At the corners are *fleur-de-lis*; while a border, sculptured and painted to imitate precious stones, surrounds the whole. They were considered very cheap at the price quoted. It was generally understood that Mr. Redfern purchased them for the Marquis of Hertford.

THE STOWE CATALOGUE.

		£.	s.	d.
239	A pair of beautiful jars, of the rarest old japan lacquer on porcelain, with branches for five lights each, of or-molu—on feet . . . . .	Owen	17	0 0
240	A beautiful tazza, of Limoges enamel—painted inside with the history of Adam and Eve, the top with a hunting subject and arabesques . . . . .	Mark Philips, Esq., Snitterfield, near Stratford-on-Avon	31	10 0
This was an exceedingly beautiful vessel, scarcely six inches high. Mr. Redfern secured it for Mr. Mark Philips, after a very spirited competition.				
241	A pair of arm-chairs—white and gold, covered with needlework of flowers, in colours, and chintz covers . . . . .	Agent	8	15 0
242	An ancient state settee, the frame and back very richly carved with lions' masks, and gilt, the seat covered with crimson velvet; and two cushions, covered with cloth of gold . . . . .	Lord Hastings	21	0 0
243	A pair of high-back Venetian chairs—carved and gilt, the seats covered with crimson velvet . . . . .	P. D. Pauncefort Duncombe, Esq., Brickhill Manor	7	17 6
244	A state chair—white and gold, the seat and back covered with white satin flowered damask . . . . .	Marquis of Chandos	7	17 6
245	A state chair . . . . .	Marquis of Chandos	8	8 0
These chairs were made expressly for the use of Her Majesty and the Prince Consort, when at Stowe, in 1845. Had this fact been mentioned in the catalogue, they would, doubtless, have realised a much larger sum: the propriety of the omission, however, will not be questioned.				
246	A superb screen, the frame carved with masks and figures, and gilt, the panel of rich crimson and yellow silk damask . . . . .	R. S. Holford, Esq.	12	12 0
247	A pair of vase-shaped pier-glasses, with otters on the frames, carved with foliage in festoons . . . . .	Rainey	6	10 0
248	A magnificent pier-glass, of unusually large dimensions—126 inches by 78 inches—in a richly ornamented gilt frame . . . . .	William Herrick, Esq., Beaumanor Park, Leicestershire	69	6 0
249	A pier-table—10 feet 6 inches long, covered with crimson velvet—the frame of the newest design, with festoons . . . . .	W. Herrick, Esq.	13	2 6
250	A pair of elegant candelabra—carved, white and gold, formed of swans' necks, with lions' masks in the pedestals—with branches for four lights each . . . . .	E. Churchill, Esq.	8	18 6
These elegant pieces of furniture were formerly at Avington, the family seat in Hampshire.				
251	A gorgeous table, the frame boldly carved in the richest taste, with masks and foliage, the top covered with crimson velvet—9 feet by 4 feet; and a green damask cover . . . . .	P. D. Pauncefort Duncombe, Esq.	13	13 0
252	A pair of girandoles, composed of circles—carved with flowers and trophies, and a figure of a boy in each centre, supporting branches, with five nozzles for lights . . . . .	Redfern	3	3 0

THE STOWE CATALOGUE.

			#	s.	d.
253	A Florentine cabinet, with eleven drawers, the fronts with nineteen slabs of mosaic, with birds and flowers	<i>Hon. R. Cavendish, Thornton Hall</i>	15	0	0
254	A Florentine cabinet, with eleven slabs of mosaic and two marble columns to the door, which encloses four drawers, fronted with marqueterie	<i>King and Stone</i>	27	0	0
255	A very handsome table, of buhl manufacture, with masks and other ornaments of or-molu, and six drawers	<i>E. L. Betts, Esq.</i>	39	7	6
256	A smaller table, of marqueterie, the borders and legs inlaid with white metal	<i>Redfern</i>	59	0	0
<p>This table was formerly in the possession of the Le Despencer family, and came to the hammer when the contents of Mereworth Castle were disposed of, about seventeen years ago. Mr. Swaby, of Muswell Hill, on that occasion discovered its value, though at the time in very bad condition. He was opposed for its possession by a dealer named Levy, of Maidstone, who ultimately secured it for £35. Mr. Levy kept the table for some months, and at length offered it to Mr. Swaby, who at once purchased it. On the retirement of that gentleman from active business, Mr. Webb, of Old Bond Street, took it at a valuation, and shortly afterwards sold it to Mr. Bevan, of Hamilton Place. From Mr. Bevan it returned to Mr. Webb, who again sold it to the present Duke of Buckingham. The table is now in the possession of Lord Ward, Mr. Redfern having sold it to that nobleman at Stowe.</p>					
257	A pair of candelabra—richly carved and gilt, of grand design	<i>P. D. Pauncefort Duncombe, Esq.</i>	13	0	0
258	A pair of two-burner lamps, of or-molu	<i>P. D. Pauncefort Duncombe, Esq.</i>	4	4	0
259	A pier-glass, in two plates, the larger 70 inches by 48 inches, with openwork gilt frame, and glass border	<i>W. Herrick, Esq.</i>	68	5	0
<p>This superb glass was placed at the north end of the Duchess's Drawing-room, over the dais, on which the state bed formerly stood.</p>					
260	A pier-table—carved and gilt, with a slab of very fine Florentine mosaic—45 inches by 30 inches	<i>Lord Hastings</i>	45	3	0
261	A pair of stands for lights, of black wood, the plinths covered with silver boldly chased with foliage, and centres and borders of chased silver	<i>Miller</i>	19	8	6
262	A pair of glass lustres, for three lights each	<i>Zimmerman</i>	1	16	0
263	A pair of ditto	<i>E. Churchill, Esq.</i>	2	2	0
264	A pair of ditto	<i>Sawyer</i>	2	0	0
265	A pair of ditto	<i>E. Churchill, Esq.</i>	2	0	0

Amount realised by Second Day's Sale £1074.







KNIGHT JEWEL.  
(441.)



PHOENIX JEWEL.  
(451.)



BENITOIRE.  
274.)

## THE THIRD DAY'S SALE.

THURSDAY, AUGUST 17.

### DUCHESS'S DRAWING-ROOM.

THE sale to-day comprised the remaining Furniture of the Duchess's Drawing-room, the contents of the "Shakspeare Closet," and the first portion of the Furniture of the Tapestry Drawing-room.

### ARTICLES OF VIRTU, &c.

		£	s.	d.
266	Time—a figure in ivory, upon a triangular pedestal of rosso antico <i>Bought by Durlacher, Jun., of Brook Street</i>	12	12	0
	This figure was brought by the present Duke of Buckingham from Rome, in 1817.			
267	A tray, of Florentine pietre dure, of lapis lazuli and rare jaspers—mounted with or-molu—on a carved and gilt stand <i>Hume, of Berners Street</i>	24	13	6
	This tray is now in the possession of the Rev. John Lucy, of Charlcote, Warwickshire.			
268	A small square slab of Florentine mosaic, composed of lapis lazuli, with groups of shells, coral, and pearl, in different coloured jaspers—on a japan stand <i>Mark Philips, Esq.</i>	14	14	0
269	The companion table, the slab of Sicilian jasper, with butterflies and flowers in different rare stones <i>Mark Philips, Esq.</i>	9	0	0
270	A pair of hexagonal jars and covers—enamelled <i>Owen</i>	5	0	0
271	A beautiful bottle—deep blue—pencilled with flowers in gold <i>King and Stone</i>	6	15	0
272	A pair of small oriental brown ware square bottles—silver mounted <i>Owen</i>	2	8	0
273	A pair of toilette candlesticks, of oriental fillagree, with animals, fruits, and flowers in enamel <i>Watson</i>	6	10	0
274	A jewel, designed for a benitoire, in the most exquisite taste, of the period of Cellini. The vessel for holy water is formed of a single			

THE STOWE CATALOGUE.

£ s. d.

almandine, supported by two angels, of gold—enamelled: on the lid is a bust of the Virgin, and cameos: above is a relief of the Virgin, in a glory, supported by angels, with the Trinity above. The whole jewel is thickly studded with rose diamonds and turquoise. This beautiful work is of the most elaborate cinque-cento design . *Russell* 106 1 0

This very beautiful work of art was formerly among the crown jewels of Portugal, whence it was brought to this country by Dom Miguel. Although described in the catalogue as of the period of Cellini, the general character of the jewel appears to indicate that it is not of so old a date by many years; for, though a beautiful work of art (in some parts really exquisite), as a whole it is deficient in the peculiar charm and character of design marking the Cellini school. The cup for holding holy water is formed of a single almandine, supported by two angels, of gold, enamelled. It should be mentioned here that the "almandine" is that beautiful variety of the garnet known to lapidaries also as the "precious garnet," and generally as the "carbuncle." The cup at its base and upper edge is set with rose diamonds; and elegant festoons of gold flowers, set with diamonds and turquoise, are looped round its sides. The lid is enamelled; and rising from the centre is a bust of a youth, sculptured as a cameo, in jacinth, and surrounded by a gold glory; at its base are four small cameos of cherubs' heads, sculptured in amethyst and onyx, with wings radiating from the settings on which the heads rest, and these are set with diamonds and turquoise; and flowers similarly enriched fill up the vacant spaces on the lid. The angels supporting the cup are of gold, richly enamelled with colours; the cherub's head in cameo under the cup is cut in jacinth; and the wings are of silver, set with diamonds and turquoise. From the sides of the cup rise supports to the upper portion of the benitoire; but these are decidedly of weak and ineffective design, having wings at either extremity set with turquoise and diamonds, and ouches, in all of which, no doubt, formerly, were beautiful jewels, though now in part filled with cameos of inferior workmanship. The sides of these supports are filled with rose diamonds, as is also an arched piece joining these two portions; and from this latter piece rise two demi-crescents, each supporting an angel, between which is an oval compartment enclosing a beautiful cameo, of jacinth, of a head of the Virgin, surrounded by a glory issuing from a border of diamonds. Above this oval compartment is a group, most exquisitely modelled, of the three persons of the Trinity: the Father represented as an aged man holding an orb, symbolical of government, in his hand; the Son is holding what has been the cross, the upper part being broken off; and the Holy Spirit is represented as a dove, in a diamond-formed compartment surrounded by a glory of gold and diamonds. The disposal of this lot excited a very spirited competition, but Mr. Russell at length secured its possession for the amount quoted—a sum stated to be far below its real value.

- |   |   |    |    |   |
|---|---|----|----|---|
| 275   | A pair of circular dishes—beautiful specimens of oriental raised enamel, in blue and white . . . . . — <i>Popham, Esq., Littlecote</i>  | 6  | 10 | 0 |
| 276   | An ostrich egg—mounted as a sideboard cup, in silver . . . . . <i>Owen</i>  | 4  | 12 | 0 |
| 277   | An ostrich egg—mounted, in silver, as a sideboard chalice, with terminal figures in relief, the rim engraved with hunting subjects: it is supported on a group of three ostriches, and the foot is chased in beautiful old taste . . . . . <i>Redfern</i> | 10 | 10 | 0 |
| Mr. Redfern has since sold this beautiful work of art—an engraving of which will be found among the illustrations of the present volume—to Charles Birch, Esq., of Harbourn Hall, Edgbaston, an eminent collector of modern pictures. |   |    |    |   |
| 278   | A pair of beakers, of Saxon porcelain—painted with flowers . . . . . <i>Owen</i>  | 5  | 0  | 0 |
| 279   | A pair of beautiful small basins and covers, of old japan; and a pair of scalloped old japan basins . . . . . <i>P. Norton, Esq.</i>  | 3  | 5  | 0 |
| 280   | Six small basins and covers . . . . . <i>Griffith</i>   | 1  | 8  | 0 |
| 281   | A set of three small and very fine beakers, of green enamel . . . . . <i>Garrard</i>  | 5  | 0  | 0 |
| 282   | A pair of fine bowls, of old japan . . . . . <i>Goslett, of South Molton Street</i>   | 2  | 2  | 0 |
| 283   | A pair of basins—blue, pencilled with gold . . . . . <i>P. Norton, Esq.</i>   | 1  | 12 | 0 |
| 284   | A pair of green enamelled scalloped basins . . . . . <i>F. Raymond Symons, Esq.</i>   | 0  | 15 | 0 |

THE STOWE CATALOGUE.

		£	s.	d.
285	An old japan dish; and a pair of burnt-in dishes <i>J. Paxton, of Bicester</i>	1	0	0
286	A cocoa-nut—silver mounted, on a stem and foot of silver <i>Ryman</i>	5	0	0
287	A casket, of amber <i>Russell</i>	3	5	0
288	The Fonthill cabinet: the friezes are composed of lapis lazuli, the fronts of the drawers are slabs of hæmatite, set with coloured stones; in the centre are groups of Neptune and marine deities, with figures and animals in relief, in the niches of a temple, supported on four columns of rosso antico. The whole is richly ornamented with chasings of or-molu, and is designed in fine architectural character <i>Walesby</i>	89	5	0

This cabinet was purchased at Fonthill by the late Duke of Buckingham for £157. It is designed somewhat in the fashion of a temple, and deserving especial remark. The central compartment has a pediment; and four pillars of rosso antico support an upper story, above which is the frieze of lapis lazuli: between the pillars are groups of Neptune and marine deities, with figures and animals in relief, within circular-headed niche. The side compartments have drawers, the fronts of which are composed of hæmatite, and enriched with rubies and emeralds. Terminal figures of chased or-molu add to the enrichments of the whole; and the cabinet stands on an open framework of six legs, the upper portion of which has Latimer crosses upon it—Mr. Beckford's symbol.

289	A pair of small chandeliers, for five lights each, of metal gilt, in different colours, suspended from brackets—in the taste of the Renaissance <i>E. L. Betts, Esq.</i>	14	14	0
290	A pair—similar <i>G. R. Smith, Esq., Great Cumberland Place</i>	16	16	0
291	A pair of sconces, for two lights each, of Dresden porcelain, with cupids <i>Agent</i>	8	8	0
292	A pair of beautiful console encoigneures, with flowers of Dresden porcelain <i>Rainey</i>	18	18	0
293	A pair of solid ivory round-backed arm-chairs, partly gilt, on five legs, the arms and backs with pierced panels of solid ivory, with the tiger's head—the badge of Tippoo—on the extremity of the arms. These almost unique objects of decorative furniture were presented by Warren Hastings to Queen Charlotte <i>Russell</i>	44	2	0

These chairs—made of solid ivory, quaintly carved and gilded—are true specimens of Eastern luxury. They were once the property of Tippoo Saib, and were sent by Warren Hastings as a present to Queen Charlotte, at the time his trial was pending. Mr. Russell secured them for the sum quoted, and they are now the property of the Baron Lionel Rothschild.

294	A toilet-table, of silver—chased in the boldest and most beautiful taste <i>Ryman</i>	64	1	0
295	The toilet-glass, in silver frame, to correspond. These princely objects were presented by George Villiers Duke of Buckingham, to the Countess of Shrewsbury, at Avington <i>Ryman</i>	85	1	0

This table and glass possess more claims to notice from their history than their beauty. The ornamental enrichments to the top of the table, however, are exquisitely designed; as is also the pattern round the frame, and the stretcher between the legs. The latter are wretchedly meagre in character, and formed of light wood, stained to look like ebony. Mr. Ryman purchased both lots for the Countess of Jersey—thus restoring the property to the Villiers family.

THE STOWE CATALOGUE.

		£	s.	d.
296	A beautiful small oval salver, of Sèvres turquoise—painted with waterfowl and bouquets <i>Right Hon. Sir F. T. Baring, Bart., M.P., Buckenham House</i>	10	0	0
297	A pair of exquisite small turennes, with ribbons of Sèvres turquoise, and powdered gold ground, with festoons and bouquets, and subjects of cupids . . . . . <i>King and Stone</i>	35	14	0
298	An exquisite salver, of scroll shape, of Sèvres turquoise, the centre painted with a group of fruit, and two beautiful subjects from Watteau on the border . . . . . <i>King and Stone</i>	21	0	0
299	The companion salver . . . . . <i>C. W. Grenfell, Esq., M.P.</i>	13	0	0
300	A set of three noble old japan jars and covers—octagonal, with kylins on the lids . . . . . <i>Francis Darby, Esq.</i>	29	8	0

MAJOLICA, OR RAFFAELLE WARE.

301	St. John writing the Revelations . . . . . <i>G. Trant, Esq.</i>	1	15	0
302	Soldiers bathing, from the cartoon of Pisa . . . . . <i>Goslett</i>	1	17	0
303	The judgment of Solomon . . . . . <i>Walter</i>	1	1	0
304	An interior, with an artist painting the Majolica Ware <i>Forrest, of the Strand</i>	4	0	0
305	Mercury and Argus; and 1, with trophies . . . . . <i>Goslett</i>	3	7	0
306	David and Goliath . . . . . <i>Goslett</i>	2	4	0
307	Three, with arabesques, with medallions in the centre . . . . . <i>Goslett</i>	1	14	0
308	The camp of Hannibal; and the rape of Europa . . . . . <i>P. Norton, Esq.</i>	1	12	0
309	Alexander and Roxana, and a battle painted on the reverse—imperfect <i>P. Norton, Esq.</i>	1	4	0
310	The finding of Moses; and St. Christopher . . . . . <i>Rev. E. A. Uthwatt</i>	2	8	0
311	Cupids; and a Roman trophy—a pair . . . . . <i>Lord Hastings</i>	4	12	0
312	The rape of Europa—fluted . . . . . <i>Goslett</i>	2	4	0
313	The triumph of David . . . . . <i>J. H. Browne, Esq., Addison Road</i>	1	13	0
314	David and Bathsheba; Esther and Ahasuerus . . . . . <i>King and Stone</i>	4	10	0
315	Miriam and Moses . . . . . <i>J. Combe, Esq., Cambridge Terrace</i>	1	5	0
316	March of an army . . . . . <i>Hon. R. Cavendish</i>	0	16	0
317	Three river gods . . . . . <i>Walter</i>	0	14	0
318	The battle of Joshua . . . . . <i>Goslett</i>	1	8	0
319	The fall of Phæton . . . . . <i>Lord Hastings</i>	1	13	0
320	Hercules and the centaurs . . . . . <i>Goslett</i>	2	2	0
321	Triumph of Pompey . . . . . <i>P. Norton, Esq.</i>	2	0	0
322	A pair, with beautiful friezes of figures and serpents <i>P. Norton, Esq.</i>	2	6	0
323	Scourging of St. Peter and St. Paul . . . . . <i>Sir G. H. Beaumont, Bart.</i>	2	2	0
324	The trial between Neptune and Minerva; and Narcissus . . . . . <i>Agent</i>	3	12	0

# THE STOWE CATALOGUE.

			£	s.	d.
325	Pan; and Marsyas and Apollo . . . . .	<i>Sir R. Buxton, Bart.</i>	1	11	6
326	Cupid and Pan; and a Charity . . . . .	<i>Goslett</i>	2	8	0
327	Ganymede . . . . .	<i>Goslett</i>	1	1	0
328	Cleopatra; and the fall of Phæton . . . . .	<i>Lord Hastings</i>	2	12	0
329	Joseph and his brethren, with cupids painted on the reverse; and the destruction of Pharaoh's host—the companion—imperfect	<i>Goslett</i>	4	0	0
330	Lycaon . . . . .	<i>J. Combe, Esq.</i>	1	14	0
331	Moses striking the rock, with figures on the reverse . . . . .	<i>Agent</i>	5	0	0
332	The money found in Benjamin's sack; and Abraham and the angels	<i>Ryman</i>	4	4	0
333	Apollo and Marsyas . . . . .	<i>King and Stone</i>	2	10	0
334	Ganymede; and the death of Argus . . . . .	<i>J. Combe, Esq.</i>	2	1	0
335	Hercules; and 1, from Ovid . . . . .	<i>J. Combe, Esq.</i>	1	7	0
336	Soldiers attacking a convent; and a battle-piece . . . . .	<i>Watson</i>	2	14	0
337	The judgment of Paris; and Vulcan . . . . .	<i>King and Stone</i>	2	10	0
338	Christ walking on the sea . . . . .	<i>King and Stone</i>	3	12	0
339	The rape of Europa; and 1, from Ovid . . . . .	<i>R. E. Eardley Wilmot, Esq.</i>	4	16	0
340	Joseph and his brethren; and Judith . . . . .	<i>Walter</i>	2	2	0

## TAPESTRY DRAWING-ROOM.

### FURNITURE, &c.

341	A beautiful Tournay carpet, with foliage and flowers—28 feet by 24 feet	<i>Agent</i>	28	7	0
342	A Tournay hearth-rug . . . . .	<i>Agent</i>	3	9	0
343	An or-molu fender, with lions at the end, and fire-irons; and a guard	<i>Hume</i>	11	11	0
344	Two pairs of window-curtains, of the richest Genoa cut velvet, with flowers on white ground, with carved and gilt cornices . . . . .	<i>Hume</i>	84	0	0
The velvet of which these curtains are formed came from the Doge's Palace, where it was formerly inserted in the wall of one of the principal chambers.					
345	A rosewood loo-table, with inlaid rim of or-molu, on pillar and plinth <i>P. S. W. Miles, Esq., M.P., King's Weston, Somerset</i>		7	15	0
346	A large square ottoman, with chintz cover and velvet cover	<i>King and Stone</i>	31	10	0
347	A carved and gilt settee, covered with crimson silk damask, and chintz cover <i>Col. Pratt</i>		4	4	0
348	Five fauteuils—gilt, and covered with the richest Genoa cut velvet, with flowers on white ground . . . . .	<i>Hume</i>	32	11	0
349	Three smaller fauteuils—white and gold, covered with chocolate-coloured silk, and chintz covers . . . . .	<i>Richardson, of Buckingham</i>	8	0	0
350	A fire-screen—white and gold, with tapestry . . . . .	<i>J. Paxton</i>	3	3	0

THE STOWE CATALOGUE.

		£	s.	d.
351	A small two-flap table, inlaid with flowers of marqueterie . . . . . <i>C. H. Crauford, Esq., Old Swinford</i>	3	5	0
352	A pair of oval coffee-tables, with flowers of marqueterie . . . . . <i>Garrard</i>	7	17	0
353	A handsome or-molu chandelier for twelve lights, with holland cover <i>Mrs. Turner, Haslingdon, Lancashire</i>	10	5	0
354	A Persian carpet table-cover . . . . . <i>J. Paxton</i>	4	15	0
355	A small cabinet, of old japan, with two drawers, on a handsome old carved and gilt stand . . . . . <i>G. Trant, Esq.</i>	2	4	0
356	A beautiful glazed case for miniatures, with metal frame, on legs of white and gold, and tray beneath, covered with green velvet . . . . . <i>Agent</i>	9	9	0
357	A casket, of tortoiseshell and ivory inlaid, with fall-down front enclosing drawers, inlaid with Bombay work . . . . . <i>Walesby</i>	3	10	0
358	A rosewood box, the surface covered with ivory elaborately carved and pierced, of Chinese work . . . . . <i>Walesby</i>	1	18	0
359	A very handsome cabinet, of rich buhl on tortoiseshell . . . . . <i>E. L. Betts, Esq.</i>	44	2	0
360	A magnificent round-topped chest, of the finest old japan, beautifully inlaid with mother-o'-pearl. This was brought by Lord Cobham from Vigo, after the storming of that place by the British army, in 1719 . . . . . <i>Lord Holland</i>	18	18	0
This chest was purchased by Mr. Nathan, jun., of South Street, for Lord Holland. It formed part of the booty obtained by Lord Cobham after his capture of Vigo, in 1719, and, tradition says, was full of dollars when brought to England.				
361	A beautiful Italian cabinet, of fine cinque-cento architectural design, con- sisting of two tiers of columns of red marble, with niches, with slabs of lapis lazuli and oriental alabaster—the friezes gilt. This superb cabinet is from the Borghese Palace . . . . . <i>Ryman</i>	27	6	0
This cabinet was brought from Rome, in 1817, by the present Duke of Buckingham				
362	A repository for bijouterie, of pear wood, in three tiers, supported by pilasters, the fronts and frieze beautifully carved, with looking-glass back: it is supported on a pier-table, with square legs, carved with masks and trophies in relief, and a beautiful trophy of arms in the centre beneath. The whole is composed in the best taste of the early part of the last century. Nearly 5 feet wide . . . . . <i>D. C. Webb, Esq., The Hithe, Bicester</i>	31	10	0
363	The companion repository and table . . . . . <i>D. C. Webb, Esq.</i>	32	0	6
The two last lots are very superb specimens of decorative furniture, of one hundred and thirty years since. As described, the cabinets are of pear tree, the pier-table supporting them being of the very finest design and delicacy of sculpture. They were bought for Mr. Webb, by Mr. Nathan, of Wardour Street. The Duke of Buckingham purchased them of the late Mr. Baldock.				
364	A pair of very handsome encoigneures, of rich buhl on tortoiseshell, with busts of or-molu at the angles, and rich mouldings of or-molu, and yellow marble slabs . . . . . <i>S. M. Peto, Esq., M.P.</i>	68	0	0



THE STOWE CATALOGUE.

		£	s.	d.
365	A clock, with an orrery, of Amboyna wood and or-molu, by Raingo, of Paris—under a glass shade . . . . .	<i>Hume</i>	18	18 0
	This clock formerly belonged to the Duke of York.			
366	A pair of girandoles, of or-molu, with female figures, and branches for two lights each . . . . .	<i>F. Raymond Symons, Esq.</i>	3	3 0
367	A superb cabinet, with groups of fruit, flowers, and insects, of pietre dure in high relief, with terminal figures at the angles, and rich mouldings and masks of or-molu, surmounted by a slab of green marble . . . . .	<i>E. L. Betts, Esq.</i>	89	5 0
368	The companion . . . . .	<i>E. L. Betts, Esq.</i>	80	17 0
369	A very handsome gilt pier-table, with a magnificent slab of verde antique, 5 feet 11 inches wide, the stand carved with festoons of oak leaves and acorns, and lion's head and claw legs . . . . .	<i>R. Oakley, Esq., Lawrence End</i>	18	18 0
370	A noble pier-glass, in a superb frame, with palm branches entwined with roses—the principal plate 82 inches by 45 inches; and two smaller plates . . . . .	<i>Lord Hastings</i>	22	1 0
371	A drapery, of Chinese silk, worked with flowers; and a pair of Chinese fans; and—			
372	Two pieces of Chinese leather—painted with dragons, &c.; and 6 small Chinese blinds . . . . .	<i>J. Capel</i>	1	12 0
	The two preceding lots were sold together.			
373	A bed-cover . . . . .	<i>C. H. Mills, Esq.</i>	5	5 0
374	A pair of pillows—exquisitely worked with gold and coloured silk . . . . .	<i>Ryman</i>	4	4 0
375	A casket, of inlaid marbles, with mosaics of birds . . . . .	<i>Garrard</i>	7	2 6
376	A Chinese tea-caddy, of ivory—most elaborately carved with Chinese landscapes and figures—under glass shade . . . . .	<i>Owen</i>	10	0 0

CHINA.

377	An old japan cistern . . . . .	<i>Agent</i>	3	10 0
378	A pair of enamelled bottles, with spouts; and a pair of green enamelled dishes . . . . .	<i>Agent</i>	2	18 0
379	Four figures, of priests and nuns; a small enamel bottle; and 8 very small bottles . . . . .	<i>Rev. C. W. Selby Lowndes, North Crawley</i>	2	2 0
380	A pair of crimson and green enamelled beakers . . . . .	<i>W. Wells, Esq.</i>	2	10 0
381	A set of four Dresden salts—white, with crawfish and shells . . . . .	<i>Agent</i>	7	0 0
382	A set of three Dresden vases and covers, with masks and flowers encrusted . . . . .	<i>Owen</i>	5	0 0

THE STOWE CATALOGUE.

		£	s.	d.
383	A pair of oriental jars and covers, encrusted with flowers—in colours			
	<i>P. Norton, Esq.</i>	2	5	0
384	A pair of figures, male and female, of Dresden—in colours	<i>Agent</i>	5	0
385	A pair of oriental cups, with plants encrusted; and a pair of flower-pots			
	<i>P. Norton, Esq.</i>	1	13	0
386	A Dresden group, of Venus and Cupid on a dolphin	<i>Owen</i>	3	3
387	A noble jar and cover, 30 inches high, of old blue oriental porcelain, with flowers pencilled in brown	<i>Redfern</i>	10	10
388	An oval fluted bowl, of rich green enamel	<i>Agent</i>	5	5
389	A burnt-in circular dish; and a pair of green enamel ditto	<i>Goslett</i>	2	0
390	A pair of beautiful bottles, of crimson and green enamel—18 inches high			
	<i>F. Raymond Symons, Esq.</i>	13	13	0
391	A Dresden figure of Mercury; and a girl with flowers	<i>Lord Holland</i>	2	12
392	A pair of green dragon cups, covers, and stands; 2 enamelled saucers; and an enamelled tea-pot	<i>D. C. Webb, Esq.</i>	1	17
393	A pair of very beautiful oriental tea-pots and stands, with flowers encrusted	<i>W. Wells, Esq.</i>	7	15
394	A pair of Dresden pastoral figures; a pair of oriental white cups—mounted, with upright handles; and a pair of Persian enamelled metal cups	<i>Garrard</i>	4	7

Amount realised by Third Day's Sale £1602:0:6.

## THE FOURTH DAY'S SALE.

FRIDAY, AUGUST 18.

### TAPESTRY DRAWING-ROOM.

A FURTHER selection from the contents of the Tapestry Drawing-room, and the first portion of the Furniture of the State Dining-room, formed the subject of this day's sale.

#### CHINA, &c.

		£	s.	d.
395	A yellow Dresden tea-pot; and 4 pale green fluted cups and saucers, with flowers in gold . . . . . <i>Bought by Goslett</i>	3	7	0
396	A pair of small old japan dishes; a pair of plates; a pair of scalloped dishes; and a bowl . . . . . <i>Hall, of Banbury</i>	2	0	0
397	A pair of beautiful beakers—blue, pencilled with gold, for five lights <i>Owen</i>	5	15	0
398	An or-molu candelabrum of rich design, the stem of green porcelain <i>Rev. R. Peake</i>	4	8	0
399	The companion candelabrum . . . . . <i>Rev. R. Peake</i>	4	8	0
400	A pastoral group of figures, of biscuit, with glass shade . . . . . <i>Right Hon. Sir F. T. Baring, Bart., M.P.</i>	7	7	0
401	Another, nearly similar <i>Right Hon. Sir F. T. Baring, Bart., M.P.</i>	7	7	0
402	A small enamelled oriental ewer, with lizards encrusted; an enamelled box; a shell box; and two painted snuff-boxes . . . . . <i>Forrest</i>	2	6	0
403	A shell-shaped basin, of oriental enamel on copper, with flowers <i>Goslett</i>	5	10	0
404	A pair of Sèvres seaux, of brilliant turquoise—painted on each side with beautiful subjects after Watteau <i>Right Hon. Sir F. T. Baring, Bart., M.P.</i>	47	5	0
405	A pair—larger . . . . . <i>Charles Cope, Esq., Euston Square</i>	38	17	0

THE STOWE CATALOGUE.

		£	s.	d.
406	A beautiful flask, of ancient blue glass, of compressed shape, covered with masks and ornaments of metal gilt, with a foot and stopper <i>R. S. Holford, Esq.</i>	17	17	0
407	A pair of girandoles, of or-molu, with branches for two lights each <i>Redfern</i>	3	3	0
408	A scent-bottle, cut in a beautiful specimen of hæmatite, and mounted <i>Owen</i>	5	15	0
409	A pair of beautiful cups and saucers—silver gilt, enamelled with subjects of conversations and mythological subjects <i>Lieut.-Gen. Sir Edward Kerrison, Bart., M.P., Oakley Park</i>	12	10	0
410	A set of six very small cups, of silver gilt, each painted with four miniatures of celebrated French beauties in enamel <i>Litchfield</i>	13	5	0
411	A pair of cups and saucers—silver gilt, painted with battles in enamel <i>Forrest</i>	14	14	0
412	A cup of Venetian ruby glass—mounted, with handles and foot of silver gilt <i>W. Tite, Esq., Lowndes Square</i>	5	0	0
413	A ruby glass scent-bottle, of compressed shape—fluted, on foot, the stopper with helmeted heads <i>Owen</i>	5	0	0
414	A circular cup, of basket pattern, of ruby glass, on a lion's foot <i>Owen</i>	3	0	0
415	A shell-shaped cup, of ruby glass, on a gilt stem and foot <i>Owen</i>	5	0	0
416	A pair of ruby glass bottles, with hunting subjects engraved—mounted with silver gilt, with birds on the stoppers <i>Owen</i>	10	0	0
417	A cup, of rich dark-coloured agate <i>Zimmerman</i>	2	2	0
418	A beautiful egg-shaped cup, and foot of rock-crystal—engraved, the stem a group of beautiful children, in silver gilt <i>Owen</i>	9	9	0
419	An engraved glass, with ciphers and arabesques <i>W. Cooke, Esq., Notting Hill</i>	3	0	0
420	An oval gold snuff-box—beautifully enamelled, and painted with subjects in cameo <i>Russell</i>	8	5	0
421	A square gold snuff-box—enamelled with flowers <i>Zimmerman</i>	8	15	0
422	A beautiful Dresden box—gold mounted, painted with seaports—a subject from Watteau on the inside of the lid <i>Owen</i>	7	0	0
423	A rosary of tortoiseshell, with saints in relief; and a gold enamelled figure of a saint, with a brilliant in the breast suspended <i>Marquis of Chandos</i>	3	5	0
424	A curious cinque-cento jewel, constructed for a whistle: it is in the form of a dragon, the body of mother-o'-pearl, surmounted by figures, and encrusted with pearls and precious stones <i>Russell</i>	7	15	0

This whistle, which is in form of a dragon, is a singularly quaint-looking specimen of art. The body of the dragon is formed of a single piece of mother-o'-pearl; the head, shoulders, and feet, and termination of its tail being of gold enamelled. The ground colour of the enamel on the shoulders is deep blue, with gilded ornaments upon it; and in highly raised ouches are emeralds, rubies, and topazes, the emeralds being in the triangular ouches, whilst in the oval ones are the rubies, with the exception of the two topmost, which contain the topazes. The shank of the dragon's leg is purplish blue, ornamented with gold, the claws and leaf-formed head of the leg green bordered with gold, as is the foliated termination to the animal's head, and its tail. The head is purplish, and rubies are set for the eyes. In the scroll-work under the animal, a large amethyst is the principal stone, there being an aqua-marine beneath it; and pearls and diamonds are pendent from the scroll-work, which is enamelled with blue, greenish tint, and white. Two emeralds are also inserted in ouches at this part of the jewel. The bearded monster on the shoulder of the dragon, whose lower limbs terminate in elegant scroll-work, is enamelled of a purplish tint, his hair and beard being gold, his lower limbs a greenish tint, and

# THE STOWE CATALOGUE.

			£	s.	d.
	<p>scroll terminations blue enriched with gold. The small figure of Cupid is enamelled, as heralds would say, "proper," that is, of flesh colour, hair, and wings, and bow of gold. The chains by which this interesting jewel is suspended are of gold, and the upper portion of ornamental work to which they are attached is enamelled purplish blue, and set with a jacinth. The stem for the whistle in the dragon's mouth is enamelled deep blue, with gold flowers. Jewels of this description were made by the Lombard jewellers, and in the age of chivalry presented to knights by their "ladye-loves," previous to their departure for the wars.</p>				
425	Enamelled portraits of George II. and George III. ; 2 German emperors ; and 2 female figures . . . . .	<i>H. Humphreys, Esq., Buckingham</i>	1	16	0
426	A snuff-box, of oriental porcelain—enamelled with figures ; and 1, painted with a vase of flowers . . . . .	<i>Lord Robert Pelham Clinton</i>	1	14	0
427	An oval tortoiseshell snuff-box ; and 1, painted with figures . . . . .	<i>Agent</i>	1	17	0
428	A pair of slabs of modern porcelain—painted with shells . . . . .	<i>Garrard</i>	1	2	0
429	A set of seventeen miniature portraits of the descendants of the race of Akbar ; and 1, of Tippoo Sultan, in gold setting—painted by Indian artists . . . . .	<i>Russell</i>	13	10	0
	<p>These miniatures—originally, we believe, in the possession of Warren Hastings—were given by Sir George Nugent to the late Duke of Buckingham.</p>				
430	Perseus and Andromeda—a beautiful carving in ivory, from the celebrated antique relief, in a frame of lapis lazuli ; and the companion <i>Durlacher, Jun.</i>		11	11	0
431	A set of forty oval miniature portraits of kings of England and nobles, on ivory . . . . .	<i>Henry Bohn, Esq., York Street</i>	19	8	6
432	Fifteen coloured pastes from gems . . . . .	<i>P. Box, Esq.</i>	0	15	6
433	A beautiful set of ivory chess-men, representing oriental and British troops, and 2 dice-boxes . . . . .	<i>C. Goring, Esq., M.P., Steyning, Sussex</i>	6	6	0
434	A set of Hindoo chess-men—crimson and green . . . . .	<i>C. Goring, Esq., M.P.</i>	3	12	0
435	Two enamels, after Boucher . . . . .	<i>Garrard</i>	1	1	0
436	An enamelled snuff-box—painted with pastoral subjects ; and a very small cup and saucer, of Persian enamel on copper . . . . .	<i>Rainey</i>	1	10	0
437	A papier-maché snuff-box, with a group of boors ; and a circular box, of japan lacquer ; and an oriental dice . . . . .	<i>Owen</i>	1	10	0
438	A small oval snuff-box, enamelled with flowers—on metal ; and a square enamelled box for a miniature . . . . .	<i>Russell</i>	1	13	0
439	An oblong box, of porporina—mounted with silver gilt, with a beautiful mosaic of a spaniel on the lid . . . . .	<i>R. Solomon</i>	3	5	0
440	A necklace and earrings, of coloured glass—curious specimens of antique jewellery . . . . .	<i>Marquis of Chandos</i>	5	0	0
	<p>This curious necklace was taken from round the neck of a skeleton found in an excavation made at Rome, in 1817, by the present Duke of Buckingham.</p>				
441	A figure of a mounted knight armed for the tournament, suspended by a chain. This beautiful cinque-cento jewel is of gold, enamelled, and set with precious stones . . . . .	<i>Russell</i>	16	5	6

This very beautiful specimen of cinque-cento jewellery was brought by the late Duke of Buckingham from Florence. It is of gold, and the horse is enameled with white enamel, excepting the minute streaks (in our representation black), which, as also the hoofs, are of

THE STOWE CATALOGUE.

		£	s.	d.
	gold. The mane and tail are likewise gold. The horse's caparisons are of deep blue enamel, bordered with gold, and set with rose diamonds, in excessively raised ouches, thereby producing a great richness of light and shade. The knight is enamelled dark blue, the partitions of the armour being raised and marked out in gold, and his pauldrons and elbow-plates set with diamonds. The vizor to the helmet—which, by the way, is movable—is also studded with diamonds. The chain is composed of roses of red enamel, linked together, and in each rose is a diamond. Pendent from the upper part of the chain, and girth of the horse, are pearls.			
442	An agate snuff-box—silver mounted; and an enamelled watch-case—painted with figures—not mounted . . . . . <i>Agent</i>	0	18	0
443	A Dresden box—not mounted—painted with views; an enamelled ditto, with Neptune . . . . . <i>Owen</i>	1	11	0
444	Two subjects painted in enamel; a Dresden snuff-box; 2 thimbles; and a souvenir . . . . . <i>Pratt, of New Bond Street</i>	1	12	0
445	A pair of oriental enamelled counter-stands; a carved ivory card and needle-case; and a snuff-box, with a carving in ivory <i>Hailey, of Stoney Stratford</i>	1	13	0
446	A pair of jars, of deep blue oriental enamel, with flowers—the surfaces engraved, in handsome mountings of or-molu . . . . . <i>Agent</i>	13	13	0
447	A pair of green enamelled jars and covers, with chrysanthemums <i>Nathan</i>	4	4	0
448	A pair of Dresden baskets; and an oriental figure, with a bell . . . . . <i>Marquis of Chandos</i>	7	10	0
449	A set of six beautiful Dresden chocolate-cups and saucers, powdered with gold and flowers, encrusted in imitation of oriental porcelain, with rims of silver gilt . . . . . <i>Durlacher, Jun.</i>	7	7	0
450	A negress, with a basket and cover of Dresden . . . . . <i>Garrard</i>	4	17	0
451	A beautiful cinque-cento jewel, of gold and enamel, with a phoenix and flowers, set with precious stones and pendent pearls . . . . . <i>Garrard</i>	7	10	0
	This was another beautiful specimen of cinque-cento art, brought from Florence by the late Duke of Buckingham. The phoenix is of white enamel, the feathers being marked out with gold, and the wing coverts slightly marked with red. The flames beneath it are, of course, red. A large diamond is in the centre of the jewel, and its setting projects very boldly forward; small roses of green enamel decorating its corners. The lions' heads are of purplish tint, with the exception of their noses, which are of gold. Diamonds are set in each of the large roses; which latter are of gold, with borders of white enamel. Some of the scroll-work connecting the different parts of the jewel is of white enamel, other portions of red, others of green enamel, and some of it is left plain gold—thus producing a great richness and beauty of effect. The Maltese crosses forming the chain to the jewel are of white enamel, ornamented with gold, and in their centres rubies are set, in ouches, much raised; and the small scroll at the top is of gold, having a rose diamond in it: pearls are affixed to the lower part of the jewel. These jewels were generally presented on the successful return of a knight, as a guerdon for his valour.			
452	A pair of candlesticks, composed of hæmatite and jaspers—mounted with or-molu . . . . . <i>P. Norton, Esq.</i>	14	10	0
453	A blotting book, with a relief—carved in oak . . . . . <i>W. Tite, Esq.</i>	4	0	0
454	A beautiful oviform vase, of Raffaele Ware, with a mask, and Apollo and the muses . . . . . <i>Russell</i>	11	0	0
455	A præfericulum—painted with arabesques . . . . . <i>Forrest</i>	6	0	0
456	A magnificent salt, of Raffaele Ware, with goats' heads, masks, and festoons—painted with arabesques . . . . . <i>Russell</i>	11	0	6

THE STOWE CATALOGUE.

			£	s.	d.
457	A beautiful oval gold enamelled snuff-box, with a miniature on the lid, set round with brilliants . . . . .	<i>Garrard</i>	16	10	0
458	A blue and gold oval enamelled snuff-box, with a miniature, set round with brilliants, and two clusters of brilliants, and sprigs underneath	<i>Zimmerman</i>	12	15	0
The miniatures were taken out of these boxes and retained by the Marquis of Chandos: they were very beautiful likenesses of the late Duke and Duchess of Buckingham, at the time of their marriage, in 1796.					
459	St. Paul's at Rome, before the fire—a minute and beautiful Roman mosaic	<i>Rainey</i>	8	0	0
460	The companion mosaic—a view after the fire . . . . .	<i>Rainey</i>	8	5	0
These mosaics are of the most beautiful and minute workmanship, and truly artistic character. They were obtained at Rome by the late Duke of Buckingham.					
461	Fifteen large buttons—painted with subjects from the life of Henri Quatre	<i>Rainey</i>	5	10	0
These buttons were formerly worn by King George IV. They are painted with all the finish and delicacy of the finest miniatures; and are amusing, as showing to what degree of folly fashion may lead its votaries. They are of the date of about a century since.					
462	A large emerald—engraved with the head of Minerva . . . . .	<i>Zimmerman</i>	5	12	6
463	The apotheosis of Augustus—an intaglio on a slab of agate . . . . .	<i>Agent</i>	1	5	0
464	Amphitrite—intaglio cornelian; and—				
465	A ring—chalcedone; a Roman head—cameo; and 2 other engraved cornelians . . . . .	<i>Garrard</i>	1	9	0
The two preceding lots were sold together.					
466	The Aurora, after Guido; and Night—cameos on Sicilian shells . . . . .	<i>T. Cromelin, Esq.</i>	2	18	0
467	A set of five heads, on Sicilian shells—beautifully executed cameos	<i>Garrard</i>	4	15	0
468	Five ditto . . . . .	<i>Hailey</i>	2	17	0
469	Five ditto . . . . .	<i>Marquis of Chandos</i>	2	0	0
470	Five ditto . . . . .	<i>Garrard</i>	5	12	6
471	Three large ditto . . . . .	<i>Marquis of Chandos</i>	2	2	0
472	Hebe; and 4 small cameos . . . . .	<i>Marquis of Chandos</i>	2	14	0
473	An enamelled medallion, on the recovery of George III. . . . .	<i>C. Goring, Esq., M.P.</i>	1	5	0
474	Two square cameos; and 1 oval cameo—on Sicilian shell	<i>Garrard</i>	3	12	0
475	Three square ditto . . . . .	<i>Garrard</i>	4	0	0

MAJOLICA, OR RAFFAELLE WARE.

476	A pair of beautiful salts, in the form of Roman altars—painted with arabesques . . . . .	<i>Hume</i>	12	12	0
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# THE STOWE CATALOGUE.

			<i>£</i>	<i>s.</i>	<i>d.</i>
477	A tureen, cover, and stand—painted with classical subjects	<i>Goslett</i>	2	2	0
478	Two dishes; Europa; and a subject from Ovid—imperfect	<i>Pratt</i>	0	15	0
479	The Circumcision; and a subject from the Acts of the Apostles	<i>Walter</i>	0	10	6
480	An elegant oviform vase, for sprinkling scented water—painted with arabesques	<i>Russell</i>	10	10	0
481	A pair of superb salts, each supported by three chimærae bound together	<i>Russell</i>	27	16	6
482	A dish, with Pyramus and Thisbe; and 1, with Neptune and Minerva—imperfect	<i>Pratt</i>	1	15	0
483	An oviform vase—painted with a battle, of the most beautiful design of Raffaele; one of the most perfect specimens of this most interesting fabric	<i>Mark Philips, Esq.</i>	52	10	0

This vase has long been considered a perfect *chef-d'œuvre* of Raffaele Ware. It is indeed a wonderful specimen of design and colour—the figures being pencilled with great delicacy of touch, and vigour of action; while in purity of outline it may fairly compete with the antique. This vase was greatly admired by the late Mr. Beckford, and the Duke of Buckingham has always valued it as one of his choicest relics. Mr. Redfern was very fortunate in securing it for Mr. Mark Philips at so moderate a price—though one cannot fail to regret that a work so rare and beautiful was not bought for the British Museum. A sketch of this vase will be found among the illustrations of the present volume.

## STATE DINING-ROOM.

### FURNITURE, &c.

484	A very handsome cut Brussels carpet, with a border, 23½ yards by 8 yards	<i>Abel Smith, Esq., M.P., Woodhall Park</i>	71	8	0
485	The printed drugget-cover, 20 yards by 6 yards	<i>Lord Hastings</i>	10	10	0
486	A hearth-rug	<i>Abel Smith, Esq., M.P.</i>	4	14	6
487	A ditto	<i>Abel Smith, Esq., M.P.</i>	5	0	0
488	A steel and or-molu fender; and a set of fire-irons	<i>L. Sotheby, Esq., Woodlands</i>	9	0	0
48	A similar set	<i>L. Sotheby, Esq.</i>	11	11	0
490	A guard and a coal-box; a brush; and a wood-basket	<i>Russell</i>	1	10	0
491	A similar set	<i>Agent</i>	1	8	0
492	A capital set of mahogany dining-tables, on carved legs, with 15 extra leaves, 60 feet long by 6 feet 2 inches wide; and a mahogany case with door, to contain the leaves	<i>J. S. Leigh, Esq.</i>	119	14	0
493	A crimson cloth cover	<i>J. S. Leigh, Esq.</i>	1	19	0
494	Twelve mahogany chairs, the seats covered with morocco	<i>Abel Smith, Esq., M.P.</i>	27	10	0
495	Twelve similar, five of these in the ante-library	<i>Abel Smith, Esq., M.P.</i>	28	0	0
496	Twelve mahogany chairs, of a different pattern	<i>Abel Smith, Esq., M.P.</i>	36	0	0
497	Twelve ditto	<i>Lord Rokeby</i>	38	6	6



THE STOWE CATALOGUE.

498	Twelve mahogany chairs, of a different pattern . . . . .	<i>D. C. Webb, Esq.</i>	37	16	0
499	A mahogany dining-table, in three parts, 17 feet long, 4 feet 6 inches wide	<i>Freeman, of Buckingham</i>	3	15	0
500	A magnificent sideboard, of mahogany, the front and legs boldly carved in very handsome taste, 11 feet 7 inches long . . . . .	<i>J. S. Leigh, Esq.</i>	55	13	0
501	The companion sideboard . . . . .	<i>J. S. Leigh, Esq.</i>	57	15	0
502	A pair of mahogany stands for silver sideboard dishes . . . . .	<i>R. Oakley, Esq.</i>	2	0	0
503	A pair of ditto . . . . .	<i>J. S. Leigh, Esq.</i>	1	13	0
504	A pair of ditto . . . . .	<i>J. S. Leigh, Esq.</i>	1	17	0
505	A pair of ditto . . . . .	<i>J. S. Leigh, Esq.</i>	1	14	0
506	A mahogany three-tier dinner-waggon . . . . .	<i>D. C. Webb, Esq.</i>	8	8	0
507	A ditto . . . . .	<i>T. Delarue, Esq., Bunhill Row</i>	9	9	0
508	An or-molu sideboard pillar lamp, with three burners . . . . .	<i>T. Cromelin, Esq.</i>	2	10	0
509	A ditto . . . . .	<i>J. S. Leigh, Esq.</i>	3	10	0
510	A ditto . . . . .	<i>J. S. Leigh, Esq.</i>	3	10	0
511	A ditto . . . . .	<i>J. S. Leigh, Esq.</i>	3	0	0
512	An or-molu lamp, with two burners, supported by eagles on pedestals	<i>Lord Hastings</i>	5	15	0
513	A ditto . . . . .	<i>Lord Hastings</i>	6	0	0
514	A ditto . . . . .	<i>King and Stone</i>	6	0	0
515	A ditto . . . . .	<i>King and Stone</i>	6	0	0
516	A pier-glass, in a richly ornamented and gilt frame, in two plates, the larger 82 inches by 45 inches . . . . .	<i>T. Cromelin, Esq.</i>	40	19	0
517	The companion glass . . . . .	<i>M. P. Moore, Esq., Sleaford</i>	32	11	0
518	Five pairs of crimson satin damask window-curtains, lined with silk, with draperies and gilt cornices . . . . .	<i>Morant, of New Bond Street</i>	94	10	0
519	Three pairs of ditto . . . . .	<i>Morant</i>	84	0	0
520	A noble pier-table, with a slab of bianco e nero antico, 4 feet by 2 feet 4 inches, on a richly carved and gilt stand . . . . .	<i>Pratt</i>	9	19	6
521	The companion table, 4 feet 9 inches by 2 feet 5 inches . . . . .	<i>Pratt</i>	8	10	0
522	A richly carved and gilt pier-table, with a slab of lumachella, 5 feet by 2 feet	<i>The Misses Yardley, Lillingstone Dayrell</i>	9	19	6
523	The companion table . . . . .	<i>The Misses Yardley</i>	8	8	0
524	A pier-table, of a different pattern, with a slab of Sicilian jasper, 4 feet 8½ inches by 2 feet 1½ inches . . . . .	<i>E. Churchill, Esq.</i>	9	19	6
525	The companion table, 4 feet 8 inches by 2 feet 1½ inches . . . . .	<i>Hume</i>	6	10	0
526	A noble candelabrum, composed of a vase of bronze, spirally fluted, with or-molu branches for nine lights, on a pedestal of or-molu; and—				
527	The companion candelabrum . . . . .	<i>Hume</i>	39	18	0

These two lots were sold together. This pair of candelabra are stated to have formerly belonged to Madame de Pompadour.

THE STOWE CATALOGUE.

			£	s.	d.
528	A pair of bronze figures of an infant satyr and bacchante, on white marble pedestals, with or-molu ornaments, each supporting branches for eight lights of or-molu . . . . .	<i>S. M. Peto, Esq., M.P.</i>	27	6	0
529	A similar pair . . . . .	<i>S. M. Peto, Esq., M.P.</i>	27	6	0
530	Meleager; and the Venus de Medicis—a pair of small bronzes, 13 inches high, on wooden pedestals . . . . .	<i>G. Moffat, Esq., M.P.</i>	5	15	0
531	Apollo; and Flora—a pair of bronzes, 12½ inches high, on wooden pedestals . . . . .	<i>J. Combe, Esq.</i>	6	15	0
532	A beautiful Italian bronze figure, of a draped female, with a wreath, 23 inches high . . . . .	<i>P. Norton, Esq.</i>	10	15	0
533	The Venus de Medicis, in bronze, 26 inches high . . . . .	<i>D. C. Webb, Esq.</i>	10	15	0

Amount realised by Fourth Day's Sale £1,679:13.

## THE FIFTH DAY'S SALE.

SATURDAY, AUGUST 19.

### STATE DRAWING-ROOM.

THE contents of this superb apartment formed the subject of to-day's sale. Conspicuous among the ornamental furniture of this room were several very superb specimens from the Doge's Palace at Venice. The Duke of Buckingham purchased these articles of Messrs. Town and Emanuel, and the manner in which that eminent firm obtained possession of the same is thus briefly told:—After the deposition of the last Doge of Venice, about the latter end of the eighteenth century, the once celebrated Marina Palace became untenanted, and gradually fell into decay. The gorgeous furniture was allowed to remain until, the roof of the palace decaying, it was scarcely sheltered from the elements, the rain penetrating in wet seasons to the inner apartments. This was the state of things about fourteen years ago, when one Gasparoni, a clever Italian dealer in curiosities, resident at that time in Milan, prevailed upon the then possessors of the palace to dispose of the whole contents to himself. Some idea of the quantity of furniture he thus possessed himself of, may be gathered from the fact, that Gasparoni chartered a vessel expressly to convey the same to England; and, the comparatively small cost at which he obtained it, may be understood when it is added that, upon his arriving in the Thames, he offered the whole to Mr. Colnaghi for £700. Mr. Colnaghi, after looking at the drawings of some of the more important articles, at once agreed to take it; but Gasparoni, who, it appears, had previously offered it unsuccessfully to the late Mr. Baldock, finding that he could complete a better bargain with Messrs. Town and Emanuel, sold it to that firm, from whom, as above stated, the Duke of Buckingham obtained the various articles enumerated in the present catalogue. Specimens of the same furniture are to be found at Wilton, the seat of the Countess Dowager of Pembroke; at Burleigh, the seat of the Marquis of Exeter; at Narford Hall; and at various other mansions in England. One of the most extraordinary works of art, included in the importation, was a carved ceiling, elaborately ornamented with original paintings, and nearly forty feet long: this was purchased by Mr. George Bankes, M.P., of Palace Yard. The state bed, and some other valuable articles, still remain in the possession of Messrs. Town and Emanuel, who have already netted £6000 by that portion of the furniture disposed of.

### FURNITURE, &c.

534	A beautiful Tournay carpet, 12½ yds. by 10½ yds. Bought for J. S. Leigh, Esq.	£	s.	d.
		55	13	0
535	A handsome hearth-rug . . . . . J. S. Leigh, Esq.	5	2	6
536	A very handsome or-molu fender, with figures of Cupid at each end . . . . . J. S. Leigh, Esq.	10	7	6

THE STOWE CATALOGUE.

			£	s.	d.
537	A guard; and a foot ottoman . . . . .	<i>G. Moffat, Esq., M.P.</i>	3	13	6
538	A cut-glass chandelier, of ancient pattern, for twenty-four lights . . . . .	<i>Earl of Lonsdale</i>	31	10	0
539	A pair of lustres of the same pattern, for three lights each . . . . .	<i>Redfern</i>	3	17	6
540	Another pair . . . . .	<i>King and Stone</i>	4	7	0
541	A set of curtains for three windows, of crimson satin damask, lined with silk, with draperies, cords, and tassels, and gilt cornices . . . . .	<i>J. S. Leigh, Esq.</i>	81	18	0
542	An ottoman, covered with cloth of gold and crimson silk . . . . .	<i>Lady Hotham</i>	5	5	0
543	A handsome settee of ancient pattern, carved and gilt, the back and seat stuffed and covered with crimson silk velvet . . . . .	<i>P. D. Pauncefort Duncombe, Esq.</i>	11	5	0
544	A small sofa of similar pattern, covered with tapestry, with pastoral subjects, the borders worked with gold thread . . . . .	<i>King and Stone</i>	28	0	0
545	A small sofa, with white and gold frame, the back and seat stuffed, and 2 cushions covered with crimson satin, worked with flowers . . . . .	<i>Agent</i>	23	2	0
546	A pair of very handsome fauteuils, the frames carved and gilt, covered with crimson silk velvet . . . . .	<i>P. D. Pauncefort Duncombe, Esq.</i>	13	13	0
547	A pair smaller, covered with crimson and yellow satin damask . . . . .	<i>Rainey</i>	9	9	0
548	A pair of high-back chairs, carved with figures of boys, the seats and backs covered with crimson silk velvet . . . . .	<i>Redfern</i>	32	11	0
549	A pair, smaller, of a different pattern . . . . .	<i>Lord Hastings</i>	13	2	6
The two last lots form portions of the furniture from the Doge's Palace.					
550	A set of six carved and gilt high-back chairs, the seats and back covered with crimson and yellow satin damask . . . . .	<i>Lord Hastings</i>	16	16	0
551	A pair of white and gold arm-chairs, covered with worked silk . . . . .	<i>Owen</i>	10	0	0
552	A set of four arm-chairs—gilt, with cane seats and cushions, covered with white silk, worked with flowers—in colours . . . . .	<i>G. Moffat, Esq., M.P.</i>	44	2	0
553	A handsome fire-screen, with a carved and gilt frame, panelled with worked silk . . . . .	<i>E. Churchill, Esq.</i>	6	10	0
554	A pair of gilt stools, covered with needlework on crimson cloth . . . . .	<i>G. Moffat, Esq., M.P.</i>	15	4	6
555	A similar pair . . . . .	<i>G. M. Daubeny, Esq., Cheltenham</i>	13	13	0
556	A pier-glass, 82 inches by 47 inches, in a carved and gilt frame of old pattern . . . . .	<i>G. M. Daubeny, Esq.</i>	16	16	0
557	The companion . . . . .	<i>G. M. Daubeny, Esq.</i>	23	2	0
558	A Chinese silk cover, worked with birds and flowers . . . . .	<i>P. D. Pauncefort Duncombe, Esq.</i>	2	8	0
559	A pier-table, with a scalloped slab of green marble, supported by a figure of a boy on two dolphins—carved and gilt; and—				
560	The companion table . . . . .	<i>Redfern</i>	34	13	0

These two tables were put together in one lot.

THE STOWE CATALOGUE.

- 561 A larger pier-table, supported by three figures of boys, with a bay-shaped slab of various marbles, inlaid in ornaments and landscapes . *Redfern* 157 10 0
- The possession of this superb piece of furniture was competed for with great spirit by Mr. Redfern, of Warwick, and Mr. Watkins, of Davies Street, as it was understood, respectively, for the Marquis of Hertford and Lord Ward. Mr. Redfern was at length declared the purchaser, at the sum quoted. This table, and the pair forming the two preceding lots, are from the Doge's Palace.
- 562 A carved, gilt pier-table, with a slab of jasper, 52½ inches by 26½ inches; and—
- 563 The companion table . . . *Lady Glamis, St. Paul's Walden* 31 10 0
- These two lots were sold together.
- 564 A noble slab of oriental alabaster, 6 feet 7 inches by 3 feet 3½ inches, supported by terminal figures with festoons, and an eagle in the front .
- P. D. Pauncefort Duncombe, Esq.* 17 17 0
- 565 The companion table . . . *J. Swaby, Esq., Muswell Hill* 17 17 0
- 566 A beautiful chess-table, composed of malachite and Labrador feldspar, with borders of rosso and giallo, and small medallions of birds in mosaic, supported on a carved and gilt stand . . . *Lord Ward* 36 15 0
- 567 A beautiful table, with a slab of malachite, bordered with black marble and lapis lazuli, and surrounded by sixteen small mosaics of cupids, on a carved and gilt stand . . . *Lord Ward* 73 10 0
- This was a very beautiful table, and may be considered to have been cheaply bought. The small mosaics formerly composed a necklace worn by Madame Murat.
- 568 A pair of beautiful columns and pedestals, of alabaster sculpture, in the most beautiful cinque-cento taste, with a date—1538, partly gilt: upon the tops a pair of or-molu lamp-stands—7 feet 9 inches high *Town and Emanuel* 54 12 0
- These columns were brought from the Abbey of Tongerlo, between Mechlin and Antwerp, in French Flanders. They formed part of the shrine of that sacred edifice, which was destroyed by the French army under Napoleon, who turned the abbey into a barrack for 11,000 men. The fragments were purchased on the spot, some years since, by Mr. Webb, of Bond Street, who sold the columns to the Duke of Buckingham. Although brought from Flanders, there can be no doubt they are of Italian workmanship; the beauty of their design and execution indicating the pure style of the artists of that country. The abbey is now converted into a factory.
- 569 An octagonal table, inlaid with different specimens of rare marbles, on inlaid rosewood pillar, plinth, and claws *Hon. R. Cavendish* 19 19 0
- 570 A pearl nautilus—mounted with silver gilt, in beautiful Italian taste, surmounted by a figure of Neptune on a dolphin, and set with coloured stones: it is mounted on a pedestal, the cylinder of which is a beautiful carving in ivory of children, by Fiamingo . . . *Garrard* 67 0 0
- This beautiful work of art was purchased at Fonthill.
- 570\* A table, with a slab of lapis lazuli, 16 inches square, supported on centaurs of or-molu, completes this magnificent ornament . . . *Garrard* 21 0 0
- This table was added by the present Duke of Buckingham.
- 571 An oval cup of brown jasper, with an enamel foot and handles . . . *L. W. Wyatt, Esq., Puckpool, Isle of Wight* 8 8 0

# THE STOWE CATALOGUE.

## CHINA.

		£	s.	d.
572	A pair of noble candelabra, each composed of a superb enamelled cistern, surmounted by branches for lights; and a fluted vase, of oriental alabaster, upon painted and gilt pedestals . . . . .	Owen	37	16 0
	These vases stand on bases of white and gold, supporting a representation in metal of rock-work and falling water. The candelabra are of remarkably graceful work in or-molu. They are said to have been presented by Louis XV. to Madame de Pompadour.			
573	A pair of beautiful octagonal jars and covers, 35 inches high, of the richest old oriental enamel, with Chinese subjects of plants and flowers—imperfect . . . . .	G. M. Daubeny, Esq.	32	10 0
574	A pair of beautiful candelabra, with groups of figures, of fine old Dresden, each surmounted by nozzles of or-molu for five lights . . . . .	Goslett	39	7 6
575	A beautifully scalloped Dresden cup and saucer—yellow, with four beautiful paintings of pastoral subjects and flowers . . . . .	Owen	6	16 6
576	A pair of candelabra of or-molu, with infant satyrs, each with nozzles for six lights . . . . .	Owen	32	0 0
	Mr. Owen has since sold this pair of candelabra to Baron Koller.			
577	A clock, by Le Roy, in architectural case, with figures of or-molu, on plinths of lapis lazuli, and festoons of fruits, in pietra dura, in relief . . . . .	E. L. Betts, Esq.	64	1 0
578	A pair of beakers, of rare old japan lacquer on porcelain—mounted with or-molu . . . . .	E. L. Betts, Esq.	8	15 0
579	A pair of handsome candelabra, of or-molu, for seven lights each . . . . .	S. M. Peto, Esq., M.P.	16	0 0
580	A pair of octagonal jars and covers, of old japan, 36 inches high . . . . .	Rainey	7	17 6
581	A superb jar, of the richest modern oriental enamel, with Chinese subjects, 35 inches high . . . . .	Lady Glamis	10	10 0
582	An old japan jar; and a beaker . . . . .	Rev. E. A. Uthwatt	2	0 0
583	An enamelled jar and cover, with figures; and an old blue and white jar and cover . . . . .	Chapman, of Great Russell Street	2	4 0
584	A pair of tall blue jars, with landscapes in compartments—one imperfect . . . . .	W. Wells, Esq.	6	6 0
585	A noble blue and white jar, 30 inches high . . . . .	Rev. E. A. Uthwatt	4	0 0
586	A pair of narrow blue jars; and a jar, of different form . . . . .	S. M. Peto, Esq., M.P.	2	17 0
587	A green enamelled jar and cover . . . . .	Rev. E. A. Uthwatt	2	2 0
588	Two beakers; and a jar, of different shape . . . . .	H. Tubb, Esq., Bicester	3	5 0
589	A pair of blue jars—pencilled with gold, with landscapes . . . . .	W. Wells, Esq.	11	0 6
590	A pair—similar . . . . .	Hon. S. Ponsonby	3	10 0

THE STOWE CATALOGUE.

		£	s.	d.
591	A pair of old japan beakers ; and a blue jar and cover <i>G. M. Daubeny, Esq.</i>	9	9	0
592	A green enamelled dish ; and a pair of small scalloped dishes <i>Rainey</i>	3	3	0
593	A coffee-pot and basin—metal mounted—of Saxon porcelain—painted with landscapes . . . . . <i>John Inglis Jones, Esq.</i>	6	0	0
594	A scalloped stand, of Berlin—painted with birds; and a hot milk-jug <i>Forrest</i>	2	2	0
595	A mug—painted with a saint in adoration before the Virgin, with a cover foot, of silver-gilt . . . . . <i>Owen</i>	4	4	0
596	An exquisite service, of Dresden, pale green, with flowers, and beautifully painted with subjects from Watteau, consisting of tea-pot—silver mounted, and gilt sugar-basin and cover, and four cups and saucers . <i>P. Norton, Esq.</i>	32	0	0
This service was excessively chaste and beautiful.				
597	An exquisite dejeuner, of Dresden, dark blue, with a network of gold, and beautifully painted with subjects of birds, consisting of plateau, sugar- basin, cream-ewer, four cups, and two saucers <i>C. W. Grenfell, Esq., M.P.</i>	23	0	0
598	One two-handled and 3 other Dresden cups and saucers—painted with sea-ports . . . . . <i>Goslett</i>	4	10	0
599	A pair of noble blue and white jars—deep blue, pencilled with gold <i>Redfern</i>	11	0	6
600	A pair of bottles—deep blue and gold, with birds and flowers in com- partments . . . . . <i>C. H. Mills, Esq.</i>	8	8	0
601	A set, of a jar and cover, 2 beakers, and 2 gourd-shaped bottles— fluted, of Persian delft—mounted with or-molu <i>S. M. Peto, Esq., M.P.</i>	50	0	0
602	A pair of green enamelled dishes ; and a burnt-in dish . . . . . <i>Agent</i>	3	15	0
603	A fine Dresden coffee-pot—mounted with silver gilt ; a tea-pot, slop-basin, tea-cup and saucer, with vines in fruit—in relief <i>Sir R. Buxton, Bart.</i>	13	0	0
604	A tea-kettle, lamp, and stand—exquisitely painted with subjects of cupids, after Boucher . . . . . <i>Agent</i>	7	17	6
605	A Dresden coffee and tea-service—painted with sea-ports, in lilac, consisting of coffee-pot, tea-pot and stand, sugar-basin, slop-basin, tea-canister, and four cups and saucers . . . . . <i>John Inglis Jones, Esq.</i>	15	4	6
606	A Dresden tea-service—painted with landscapes, eighteen pieces <i>Agent</i>	9	15	0
607	Three circular oriental burnt-in dishes . . . . . <i>Agent</i>	1	3	0
608	Four ditto . . . . . <i>Wesley, of Newport-Pagnell</i>	1	3	0
609	Four ditto . . . . . <i>Ryman</i>	5	0	0
610	Four ditto . . . . . <i>Agent</i>	1	7	0
611	A noble bowl, of old japan, with chrysanthemums, 19 inches diameter <i>Rainey</i>	8	8	0
612	A pair of green enamel beakers . . . . . <i>Rev. E. A. Uthwatt</i>	1	10	0
613	A pair of deep enamelled dishes . . . . . <i>Pritchett, of High Holborn</i>	4	4	0
614	Four green enamelled circular dishes . . . . . <i>Ryman</i>	4	4	0

# THE STOWE CATALOGUE.

			£	s.	d.
615	A pair of fluted dishes, of old japan ; and a pair of ditto, green enamel—imperfect . . . . .	<i>Goslett</i>	2	7	0
616	A magnificent bowl—enamelled with subjects . . . . .	<i>Sir G. H. Beaumont, Bart.</i>	15	15	0
617	A pair of fine old japan beakers . . . . .	<i>E. Churchill, Esq.</i>	6	5	0
618	A pair of modern enamelled oriental jars—48 inches high, covered with Chinese figures—very highly finished . . . . .	<i>S. M. Peto, Esq., M.P.</i>	25	4	0
These jars were presented to the Duke of Buckingham, by Captain Willes Johnson, R.N., who brought them from Macao. Their cost in China was eighty guineas.					
619	An enamelled cistern, on feet, with plants, and fish inside . . . . .	<i>Rainey</i>	6	15	0
620	An old japan dish, with green border ; and 1 other . . . . .	<i>J. Paxton</i>	2	15	0
621	Four dishes of old japan . . . . .	<i>Watkins, of Davies Street</i>	1	2	0
622	Three ditto—one with arms ; and 2 plates . . . . .	<i>Agent</i>	2	10	0
623	Twelve cups and 23 saucers, of different patterns . . . . .	<i>E. Churchill, Esq.</i>	1	11	6
624	A Chinese temple, of mother-o'-pearl, with seven figures of josses and other deities, on a japan stand, supported by four enamelled kylin at the angles ; and a vase with a bird-cage . . . . .	<i>Walesby</i>	13	0	0
This temple was once the property of Queen Charlotte.					

# SEVRES PORCELAIN.

The next sixteen lots consisted exclusively of Sèvres Porcelain, the specimens, with scarcely an exception, being of the very choicest character. The prices realised by some of these precious articles were altogether unprecedented—one small coffee-cup, weighing scarcely three ounces, having been bought for the Right Hon. F. T. Baring, M.P., for forty-five guineas ; while a second somewhat similar specimen was knocked down at thirty-five guineas. The famous French Manufactory of Porcelain at Sèvres, dates from the year 1753. The works had originally existed as early as 1740, at Vincennes ; at this period, however, the manufactory was in the hands of the government, and its productions were not sold, but reserved for presentation, as objects of royal favour—hence the great value attaching to early specimens. The works were subsequently removed to the other side of Paris, a royal privilege being granted, under favour of which they soon attained to celebrity. The admirers of this exquisite production may be pleased to have the means of ascertaining with precision the date of any specimen in their collections : this is readily known by the Roman letter placed between the two interlaced "L's," the monogram of Louis XV., on the under side of every piece of Sèvres porcelain. These marks run in alphabetical order from 1753, marked by the letter "A ;" 1777 being marked "A A," and so forth : but this indication is rarely found after 1793. The productions of the time of the Empire bear the eagle ; under Louis XVIII. the "L's" were revived ; and two "C's"—interlaced—mark the reign of Charles X. This renowned porcelain was of "soft paste" until 1771, when the first "hard paste" was produced. The choicest collection in England is said to be in the possession of the Earl of Lonsdale.

625	A coffee-cup and saucer—bleu du Roi, with scrolls, in imitation of precious stones . . . . .	<i>Raven</i>	14	5	0
626	A coffee-cup and saucer, with festoons, in imitation of precious stones and roses, on a yellow ground . . . . .	<i>Charles Cope, Esq.</i>	7	10	0
627	A large coffee-cup and saucer, bleu du Roi and gold, with a beautiful miniature of a boy piping to a dog . . . . .	<i>Hume</i>	12	12	0
628	A coffee-cup and saucer—bleu du Roi, with clusters, in imitation of precious stones, and festoons of gold . . . . .	<i>C. W. Grenfell, Esq., M.P.</i>	11	11	0







IVORY TANKARD.  
(641—Plate.)



MAJOLICA OR RAFFAKLE WARE CISTERN.  
(641.)

THE STOWE CATALOGUE.

		£	s.	d.
629	A coffee-cup and saucer—yellow, with the initials of Louis Quatorze, and exotic birds . . . . .	<i>Agent</i>	2	12 0
630	Another—bleu du Roi, with festoons, cameos, and imitations of pearls	<i>Raven</i>	35	10 0
631	A chocolate-cup, cover, and saucer, bleu du Roi, with imitations of pearls and precious stones . . . . .	<i>Raven</i>	22	11 6
632	A coffee-cup—olive colour, with a cameo, and imitations of coloured stones . . . . .	<i>Earl of Lonsdale</i>	11	11 0
633	A tea-cup—rose du Barri—painted with landscapes . . . . .	<i>Owen</i>	7	17 6
634	A pair of chocolate-cups and saucers, of modern Sèvres, with miniatures of Ninon de L'Enclos and Queen Christine, after Petitot, by Jacquetot . . . . .	<i>H. Young, Esq., Russell Square</i>	11	11 0
635	A pair—green, with miniatures of Anne of Austria and Francoise d'Orleans, by Charin . . . . .	<i>W. Tite, Esq.</i>	11	0 6
636	A chocolate-cup and saucer, with cover—bleu du Roi, with two miniatures of ladies, and four of cupids . . . . .	<i>Right Hon. Sir F. T. Baring, Bart., M.P.</i>	47	5 0
The sale of this exquisite work of art excited a very lively interest. To the uninitiated, the biddings—after they had exceeded thirty guineas—appeared perfectly incomprehensible. For some time previous to the lot being knocked down, considerable excitement prevailed in the room, and a buzz of applause followed its final disposal. Mr. Nathan was an active competitor for the possession of this cup, on behalf of Charles Cope, Esq.				
637	A beautiful coffee-cup, saucer, and cover—dark blue and gold, of Vienna porcelain, with a miniature of Venus and Cupid . . . . .	<i>Raven</i>	10	0 0
638	A pair of cabinet breakfast-cups and saucers . . . . .	<i>Lord Hastings</i>	3	3 0
639	A magnificent oblong-square salver, of fine Sèvres—turquoise, painted with a subject after Watteau, of many figures, and a smaller plateau beneath, painted with cupids: they are mounted as a table, the frame of which is or-molu of the most elaborate design and workmanship . . . . .	<i>Right Hon. Sir F. T. Baring, Bart., M.P.</i>	85	1 0
640	An oval salver, of Sèvres—torquoise, with a subject after Watteau—mounted, to form a companion to the preceding table . . . . .	<i>Right Hon. Sir F. T. Baring, Bart., M.P.</i>	105	0 0

These two lots were procured by the Duke of Buckingham from the late Mr. Baldock.

MAJOLICA, OR RAFFAELLE WARE.

641	A magnificent cistern, with festoons and lions' heads, supported on chimæreæ, and painted with arabesques, the inside painted with a subject from Roman history . . . . .	<i>H. T. Hope, Esq., M.P., The Deepdene</i>	67	4 0
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This cistern was of very beautiful design and magnificent proportions. Though chipped in some places, its value was not considered deteriorated, as will be seen from the price Mr. Hope gave for it. This, we believe, is the only purchase made at Stowe by the honourable member, but it is one of which he may be justly proud. It was a very old piece of furniture in the Grenville family, and generally valued at 100 guineas.

THE STOWE CATALOGUE.

				£	s.	d.
642	A beautiful dish, with a Roman encampment	.	.	Webb	6	10 0
643	A ditto, with a banquet and many figures	.	.	Agent	8	10 0
644	A dish, with Hannibal crossing the Alps	.	.	Webb	5	5 0
645	One, with a Roman triumph, on stand	Emery, of King Street, St. James's			4	10 0
646	Amphitrite; and 1 other	.	.	G. M. Daubeny, Esq.	5	0 0
647	Orpheus entering Hades	.	.	Webb	3	15 0
648	The rape of Proserpine	.	.	King and Stone	4	0 0
649	Joseph sold by his brethren	.	.	G. M. Daubeny, Esq.	11	11 0

Amount realised by Fifth Day's Sale £2147:3.

## THE SIXTH DAY'S SALE.

MONDAY, AUGUST 21.

### SALOON.

THE sale of the furniture and articles of virtu on the west side of the mansion having been concluded on Saturday, the scene of operations was this morning changed from the State Dining-room to the principal Library, on the east side. The appearance of the auction-room was very different from that of the preceding week, when furniture, and other similar articles, formed the chief objects of sale. To-day, on entering the Library, the eye rested upon a long array of marble busts of all those celebrated men connected by blood or fame with the noble family of Grenville. Arranged along the shelves, awaiting the ordeal of the auctioneer, the observer looked upon the verisimilitude of those great political leaders, who, under the presidency of Frederick Prince of Wales, rendered the era of our second George so remarkable in the history of Great Britain. The dispersion of this interesting collection certainly afforded one of the most painful evidences of the disasters which have fallen on the house of Buckingham.

The company attending the sale to-day were of a different class, and included a great many collectors and connoisseurs of eminence. The catalogue for the day comprised the furniture of the Saloon and the North Hall; the antique sculpture from the Music-room; and a variety of works of art in marble and bronze from other parts of the mansion.

The sale opened with the furniture of the Saloon.

				£	s.	d.
650	An Axminster carpet; and—					
651	— yards of brown holland . . . . .		<i>Bought by Nathan</i>	15	12	0
	These two lots were sold together.					
652	Two tiger skins . . . . .		<i>Agent</i>	1	6	0
652 <sup>a</sup>	Two ditto . . . . .		<i>Nathan</i>	4	6	0
652 <sup>b</sup>	Two ditto . . . . .		<i>P. Norton, Esq.</i>	5	5	0
652 <sup>c</sup>	Two ditto . . . . .		<i>Nathan</i>	4	4	0
653	An oval gilt stand . . . . .		<i>P. W. S. Miles, Esq., M.P.</i>	6	0	0
654	A ditto . . . . .		<i>P. W. S. Miles, Esq., M.P.</i>	6	0	0
655	A ditto . . . . .		<i>P. W. S. Miles, Esq., M.P.</i>	6	5	0
656	A ditto . . . . .	<i>Thomas Grissell, Esq., Norbury Park, Leatherhead</i>		6	6	0
657	A pair of ground-glass lamps . . . . .		<i>G. Marshall, Esq., Godalming</i>	2	15	0

THE STOWE CATALOGUE.

			£	s.	d.
658	A pair of ground-glass lamps . . . . .	<i>W. Green, Esq.</i>	2	4	0
659	A pair of ditto . . . . .	<i>P. W. S. Miles, Esq., M.P.</i>	1	18	0
660	A pair of ditto . . . . .	<i>P. W. S. Miles, Esq., M.P.</i>	2	0	0
661	A pair of ditto . . . . .	<i>P. W. S. Miles, Esq., M.P.</i>	2	0	0
662	A pair of ditto . . . . .	<i>P. W. S. Miles, Esq., M.P.</i>	2	0	0
663	A pair of ditto . . . . .	<i>P. W. S. Miles, Esq., M.P.</i>	2	0	0
664	A pair of ditto . . . . .	<i>Walesby</i>	2	0	0
665	A pair of crimson velvet curtains, and brass pole	<i>Rev. H. W. Sibthorp</i>	20	0	0
666	A pair of ditto . . . . .	<i>Rev. H. W. Sibthorp</i>	20	0	0
667	A pair of ditto . . . . .	<i>Owen</i>	16	5	0
668	A pair of ditto . . . . .	<i>Owen</i>	16	15	0
669	Six cushions, covered with printed cotton . . . . .	<i>R. H. Grundy</i>	3	15	0
670	Six ditto . . . . .	<i>Agent</i>	3	18	0
671	A tripod incense burner, of classical design, supported on griffins, with lions' legs—richly carved and gilt—6 feet high . . . . .	<i>Morant</i>	16	5	6
672	A ditto . . . . .	<i>A. Baily, Esq., Harefield House, Southampton</i>	12	0	0
673	A ditto . . . . .	<i>Morant</i>	10	10	0
674	A ditto . . . . .	<i>A. Baily, Esq.</i>	7	10	0

NORTH HALL.

675	A Brussels carpet, of marble pattern, about 80 yards . . . . .	<i>J. Richards, Esq.</i>	12	0	0
676	A damask cover to carpet . . . . .	<i>Agent</i>	1	9	0
677	A pair of pier-tables, with vein marble slabs and carved stands	<i>Pritchett</i>	11	0	0
678	Three pairs of curtains, of rich crimson Utrecht velvet, with brass poles and rings, and tassels . . . . .	<i>G. Marshall, Esq.</i>	45	13	6
679	A mahogany hat and umbrella-stand . . . . .	<i>G. Marshall, Esq.</i>	2	8	0
680	A ditto . . . . .	<i>Town, of Maid's Morton</i>	2	9	0
681	A set of six beautiful old chairs—inlaid with ivory, with cane seats and cushions, covered with Utrecht velvet, and cotton cases . . . . .	<i>J. C. Harter, Esq., Broughton Hall, Manchester</i>	28	0	0
682	A magnificent octangular hall lanthorn, the frame of or-molu, surmounted by a ducal coronet, and glazed with coats of arms of stained glass . . . . .	<i>E. Churchill, Esq.</i>	33	12	0

This remarkable lanthorn was one of the principal objects on entering the mansion from the north portico. It was designed expressly for the present Duke of Buckingham, by Collins, of the Strand, by whom the brass-work and glass-painting were executed. The coats of arms, alluded to in the above description, include the armorial bearings of the various branches of the family of Buckingham, showing their regal descent. The lanthorn is in form an octagon, of which each side is divided into three compartments: the centre compartments contain the shields and supporters of the Grenville, Temple, Nugent, and Chandos families; as well as those of Charles Brandon Duke of Suffolk, and King Henry VII., from whom the present Duke of

## THE STOWE CATALOGUE.

Buckingham and Chandos is lineally descended. The upper and lower compartments are occupied by shields of quarterings, commemorating the most important matches with the heiresses of many distinguished families, through whose alliance so large an accumulation of heraldic honours have descended to the Grenville family; and also by some of the ancient badges and devices which were at various periods adopted by the houses of Plantagenet and Tudor. The ground, or field of the paintings, is diapered, like that of the great seal of King Henry VII., the meshes being lozenge-formed, with a *fleur-de-lis* on each knot, and a rose on each lozenge; the latter being a device of the House of Lancaster; and the former to show his descent from the royal blood of France, through his grandmother, Queen Katherine of Valois, the widow of King Henry V. The arrangement of this extraordinary heraldic display was made by William James Smith, Esq., a gentleman, who for many years past has filled the important office of librarian at Stowe. When the lot was put up, a general impression prevailed that it would be bought for the family, the illustrated heraldic history, though of great value to them, possessing little interest for others. This supposition was strengthened when Mr. Richards, a gentleman, who resides in one of the Boycot Pavilions, within Stowe Park (and is therefore a tenant of the family), was observed to be the principal bidder. After exciting a very languid competition, the lot was knocked down to this gentleman for thirty-two guineas, its original cost to the Duke of Buckingham having been £400. Subsequently to the sale, the lanthorn proved to have been purchased for Mr. Edward Churchill, of the Calverley Hotel, Tunbridge Wells, the entrance-hall of which magnificent establishment it now decorates. Mr. Richards and Mr. Churchill are on terms of close friendship; and while the mansion was on view, the latter jocularly remarked—pointing to the lanthorn—"If that goes for £20 or £30, you may buy it for me." Hence its purchase as described.

## MUSIC-ROOM.

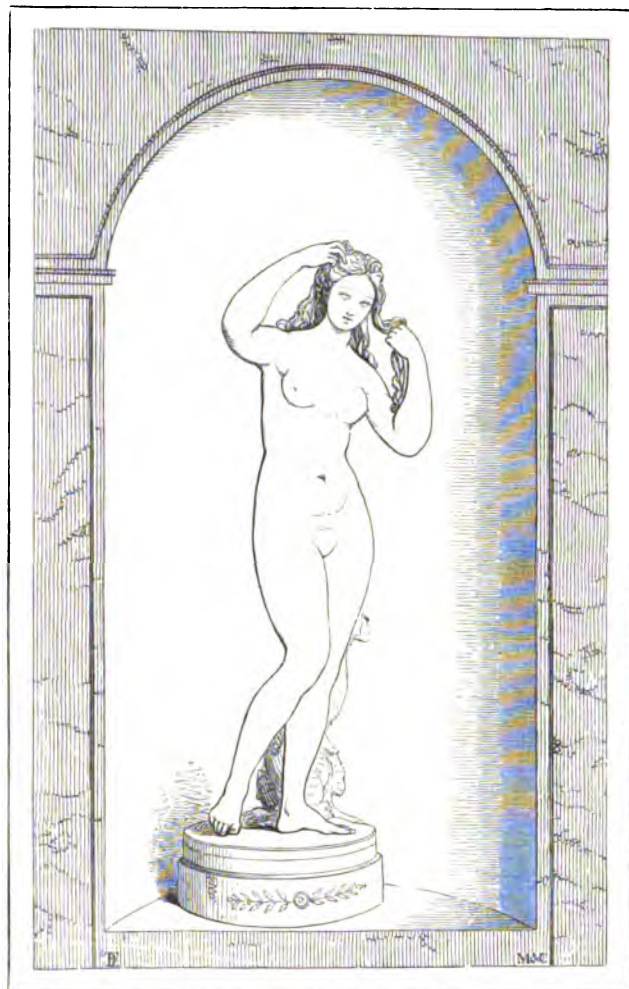
### ANTIQUE SCULPTURE.

- |     |  | £  | s. | d. |
|-----|--|----|----|----|
| 683 | A small obelisk, of rosso antico marble, supported on the back of an elephant—a copy from that in the Piazza di Minerva, at Rome <i>Zimmerman</i>  | 8  | 10 | 0  |
| 684 | An elegant antique group of three female figures, supporting a vase, on a truncated column of grey marble . . . . . <i>Russell</i>   | 62 | 0  | 0  |
|     | This fine work of art was found at Roma Vecchia by the late Duke of Buckingham. It was one of the most beautiful groups in the collection; and was not only interesting to the antiquarian, but of the most exquisitely classical design,—displaying, in the highest possible degree, how much the ancients excelled in works of this description. It is now the property of William Stirling, Esq., of Kier, N.B. |    |    |    |
| 685 | A pair of beautiful tripods, of giallo antico marble, on bases of white marble and granite . . . . . <i>T. Gambier Parry, Esq.</i>   | 26 | 15 | 6  |
|     | These were brought from Rome by the present Duke of Buckingham, when Marquis of Chandos.   |    |    |    |
| 687 | A pair of Campana-shaped vases, of alabaster, with chimærae . . . . . <i>Alexander Robertson, Esq., Hoe Place, Surrey</i>  | 7  | 5  | 0  |
| 688 | A tazza, of beautiful oriental alabaster . . . . . <i>E. L. Betts, Esq.</i>  | 6  | 10 | 0  |
| 689 | A larger tazza, of oriental alabaster, on a plinth of serpentine . . . . . <i>Mark Philips, Esq.</i>   | 16 | 0  | 0  |
| 690 | A smaller tazza, of oriental alabaster <i>H. Lucas, Esq., Newport Pagnell</i>  | 5  | 17 | 6  |
| 691 | A pair of vases, of different coloured alabaster . . . . . <i>E. L. Betts, Esq.</i>  | 23 | 12 | 6  |
| 692 | A beautiful square tazza, of giallo antico, with swans at the angles, on a fluted stem and plinth of verde antique . . . . . <i>Mark Philips, Esq.</i>   | 17 | 6  | 6  |
| 693 | A pair of oviform vases, of alabaster, with serpent handles, 3 feet 4 inches high . . . . . <i>A. Robertson, Esq.</i>  | 5  | 15 | 0  |

THE STOWE CATALOGUE.

		£	s.	d.
694	A præfericulum, of oriental alabaster, with festoons, and a satyr at the handle <i>A. Robertson, Esq.</i>	10	10	0
695	Canova's lions, from the tomb of Clement XIV. at St. Peter's <i>Bryant, of St. James's Street</i>	13	2	6
These lions were purchased in Rome, by the late Duke of Buckingham. They were lost for some time, the vessel containing them having been wrecked in the Straits of Gibraltar. They were, however, at length "fished up," and ultimately reached their destination.				
696	A pair of small vases, of alabaster, of two colours <i>A. Robertson, Esq.</i>	6	0	0
697	The Marine Venus, arranging her hair—a beautiful antique statue, about 4 feet 6 inches high—found in excavating the baths of Agrippa at Rome, and brought to England by the Marquis of Chandos <i>Her Majesty The Queen</i>	163	16	0
The present Duke of Buckingham, when Marquis of Chandos, during a somewhat lengthened <i>sojourn</i> in Italy, devoted much time and money to an exploration of the ruins of many of the great temples of antiquity, and brought to light several very remarkable works of art. The above exquisite statue was one of the most beautiful relics thus restored, and its possession was so highly prized by the Duke, that upon arriving in England, after having had the injuries it had sustained by the lapse of ages carefully repaired, it was placed in an alcove prepared for it in the Music-room, where it has since formed one of the most graceful ornaments it is possible to conceive. Her Majesty the Queen, when visiting Stowe, in January, 1845, expressed her admiration of its beauties in very warm terms; indeed, the impression it made upon the mind of the Queen, may be gathered from the fact that, when the melancholy news of the fall of Stowe became known, Her Majesty commissioned Mr. Grüner, the well-known German connoisseur, to purchase the statue for her Royal Consort. The lot was put up at 100 guineas, from which sum it rapidly advanced to 150 guineas. The bidding was then confined to Mr. Grüner, Mr. Norton, Mr. Russell, and two or three other gentlemen. At length, the others giving way, the lot was knocked down to Mr. Grüner at 157 guineas. A curious story is told of the manner in which the Prince first became acquainted with his possession of the statue. In the <i>Morning Post</i> of the day succeeding the sale, the lot was described as purchased by Mr. Grüner for Prince Albert. The announcement being observed by the Queen, Her Majesty handed the newspaper to the Prince, and congratulated him on having made so valuable an addition to his collection. His Royal Highness, having taken no step in the matter, expressed his entire ignorance of the affair; upon which the Queen, with great <i>naïveté</i> , declared her knowledge of the circumstances, and requested her Royal Consort to accept the work as a birthday present from herself. The statue was forwarded to Osborne—the marine residence of the Court—within twenty-four hours after its disposal.				
698	A pair of large vases, of alabaster, on pedestals <i>H. Beaufoy, Esq., South Lambeth</i>	31	0	0
These vases formerly ornamented the east and west corners of the Music-room. They are of very beautiful workmanship, and stand 6 feet 2 inches high: the cup of each vase is 26 inches diameter.				
699	An antique chimæra, in white marble, representing the ancient testudo or lyre, supported on the extended wings of a swan—found in a tomb near the Villa Adriana, by the Marquis of Chandos, in 1817 <i>Town and Emanuel, of New Bond Street</i>	64	1	0
A very perfect piece of Greek sculpture. The swan having been supposed by the ancients to sing at the moment of its death, it may fairly be imagined this singularly combined group might have been intended to point out and celebrate the posthumous poetical fame of the person in whose tomb it was found. Mr. Redfern has since purchased this work of Messrs. Town and Emanuel for seventy guineas.				
700	A goat tied to the stump of a tree, of beautiful Greek work <i>Town and Emanuel</i>	35	14	0
701	A lion, of giallo antico, with a group of boys on his back—purchased at Rome <i>Walesby</i>	9	9	0





Presented by Her Majesty to H.R.H. Prince Albert.



THE STOWE CATALOGUE.

- 702 The reclining statue of the Princess Pauline Borghese, the sister of Napoleon—a beautiful small copy, in marble, by Trentanova, from Canova . . . . . *H. Beaufoy, Esq.* £ 74 11 0

This was another exquisite gem of art, which, for delicacy of handling, and truthfulness of imitation, may be pronounced unsurpassed. The celebrity of the original, for which the Princess Borghese—the favourite sister of the Emperor Napoleon, and remarkable for her personal attractions—sat to Canova, gave great interest to the present work—a remarkably well executed copy, in the purest white marble,—only varying from the original by the addition of a few folds of drapery. There is an anecdote extant, referring to Canova's work, which is worth relating, as illustrative of the ease of continental manners. The beautiful Princess, on one occasion, when in company with an English lady of rank, related to her the circumstance of having sat to the great sculptor. The lady expressed her astonishment in something like the following terms:—"Dear me! were you not very uncomfortable?" The Princess startled the more northern dame, by replying:—"Oh no!—*the room was well warmed.*" This exquisite work excited a very spirited competition; and, from twenty-five guineas, the sum at which it was put in, rapidly rose to seventy-one guineas, at which amount it was knocked down to Mr. Nathan, who purchased it for the collection of Henry Beaufoy, Esq., of South Lambeth.

- 703 The Apollo Belvidere—a small copy, in marble . . . . . *Mark Philips, Esq.* 16 0 0  
 704 The Venus Callipyges . . . . . *J. Combe, Esq.* 19 19 0  
 705 A small figure (withdrawn)

NORTH HALL.

- 714 A Roman bust, with drapery of jasper . . . . . *W. Green, Esq.* 3 3 0  
 715 A Roman bust. with drapery of alabaster . . . . . *Russell* 4 0 0  
 716 A Roman bust, with drapery of alabaster . . . . . *Russell* 5 0 0  
 717 A Roman bust, with drapery of alabaster . . . . . *Russell* 5 0 0

WEST CORRIDOR.

- 718 A beautiful tazza, of verde di prato, the handles of twisted serpents, the foot of lions' feet, and vines in relief, on pedestals of the same; and an additional wood pedestal . . . . . *Bryant* 6 0 0

This beautiful work of art was bought by the late Duke of Buckingham at Florence.

- 719 A pair of oviform vases, of Egyptian granite, the handles of marine figures, in or-molu, 24 inches high; and—  
 720 A pair of half-columns, of Egyptian granite . . . . . *P. Norton, Esq.* 30 0 0  
 These two lots were sold together.

- 721 The hermaphrodite—a beautiful small copy, in white marble . . . . . *Attenborough, of Fleet Street* 6 16 6  
 722 An antique Roman sarcophagus, with reliefs of cupids hunting wild animals upon the feet and ends . . . . . *Earl of Lonsdale* 16 16 0

NORTH HALL.

- 723 A Roman imperial head, on socle . . . . . *P. Norton, Esq.* 5 15 6  
 724 A head of St. Peter—a spirited work, in Roman mosaic . . . . . *Owen* 8 18 6

THE STOWE CATALOGUE.

		£	s.	d
725	An antique marble bust of Tiberius—found in the ruins of his palace, at Capri . . . . . <i>Lady Glamis</i>	4	4	0
With this bust was also found a small cameo of the Emperor Tiberius.				
726	A bust of Nero—brought from Rome by George Marquis of Buckingham <i>Lady Glamis</i>	4	10	0
727	A female dancing figure—a relief in marble . . . . . <i>P. Norton, Esq.</i>	3	5	0
728	The Farnese Hercules—a beautiful old Italian bronze, 30 inches high . . . . . <i>D. C. Webb, Esq.</i>	23	2	0
729	Adonis—a fine bronze, 26 inches high . . . . . <i>D. C. Webb, Esq.</i>	23	2	0
730	Seneca—a fine bronze bust . . . . . <i>Ryman</i>	14	14	0
731	Hadrian—a fine bust, in bronze . . . . . <i>Ryman</i>	19	19	0
732	The Mercury of G. di Bologna—a beautiful copy, the size of the original, on a marble half-column . . . . . <i>Marquis of Londonderry</i>	112	0	0
This statue is a splendid piece of bronze casting, and merited the high price it obtained. It represents the Messenger of the Gods sustained by the breath of Zephyr, and is an admirable copy of the original. It was brought from Italy by the Duke of Buckingham, in 1817.				
733	The very celebrated Laocoon, a magnificent bronze, by Carbonneaux, the size of the antique marble—one of the most important bronze groups in this country . . . . . <i>Duke of Hamilton</i>	567	0	0
The above is, in truth, one of the most important bronzes in this country. It is the size of the original group in the gallery at Florence; and was executed, in Paris, we believe, by Crozatier (and not by Carbonneaux, as stated), under the direction of the late Mr. Alexis Delahante, a celebrated connoisseur of pictures. It was intended for the late Mr. Watson Taylor's gallery, that gentleman having agreed to give £2000 for it; but before the work was completed, and brought to England, Mr. Watson Taylor's affairs became involved, and the group having found its way to Fonthill, was brought to the hammer at the sale of the contents of that place. It was not actually sold there; but Mr. Phillips, of Bond Street, subsequently disposed of it to the late Duke of Buckingham for a very large sum. It was put in to-day at 150 guineas, and ran rapidly up to 400 guineas, the biddings coming from all parts of the room. On reaching that sum, Mr. Hume, of Berners Street, and Mr. Brownie, of University Street, became the only competitors; and, after a few moments of intense excitement, it was knocked down to the former for 540 guineas, an amount stated to be far less than its intrinsic worth. Mr. Hume purchased the group for the Duke of Hamilton, and it is now at Hamilton Palace.				
734	A superb candelabrum, formed of branches of lilies, with nozzles for ten lights, supported by a bronze group of two boys, beautifully modelled, on a pedestal, with festoons of or-molu; and—			
735	The companion candelabrum . . . . . <i>R. S. Holford, Esq.</i>	72	0	0
The two preceding lots were sold together.				
736	A magnificent pedestal, of the richest buhl and or-molu, with festoons and masks; and—			
737	The companion pedestal . . . . . <i>R. S. Holford, Esq.</i>	65	0	0
The pedestals as well as the candelabra were put up in one lot, and also secured by Messrs. King and Stone, for Mr. Holford. These magnificent pieces of furniture—the candelabrum and the pedestal complete—were made by Messrs. Town and Emanuel, and sold to the Duke of Buckingham for £130 each. The two were thus bought for little more than the cost of one pair.				

# THE STOWE CATALOGUE.

- |     |  | £  | s. | d. |
|-----|--|----|----|----|
| 738 | A noble antique vase, of white marble, with a faun pursued by a bacchante, in relief, on the front, and a similar subject differently treated on the reverse, with twisted handles of the most graceful form, springing from masks and satyrs; the socle sculptured with foliage. This vase has been in part restored, but is engraved by Piranesi in its present form. 3 feet 6 inches high, on white marble pedestal. Found in the Villa Adriana |    |    |    |
|     | <i>Lord Nugent, The Lillies</i>  | 17 | 17 | 0  |
| 739 | A magnificent antique vase of white marble, the surface covered with cupids and vines in relief, in exquisite taste, the handles formed of serpents, and under the lip is the Grecian honeysuckle. This rare work of ancient art is 3 feet 10 inches high, and is engraved by Piranesi: it has a white marble pedestal. Found in the Villa Adriana   |    |    |    |
|     | <i>Town and Emanuel</i>  | 23 | 2  | 0  |
|     | This vase, as well as the preceding one, was brought from Italy, in 1774, by George Marquis of Buckingham. The mouldings and decorations of the latter, in which four serpents form the handles, are very bold and curious.  |    |    |    |
| 740 | An octangular table, the slab composed of lapis lazuli and rare antique marbles, upon a gilt pedestal, with dolphins   |    |    |    |
|     | <i>Harrison, of Buckingham</i>   | 19 | 10 | 0  |
| 741 | Hygeia—a fine antique statue, the head and hands restored, 5 feet 6 inches high, on painted pedestal   |    |    |    |
|     | <i>Lord Nugent</i>   | 53 | 11 | 0  |
|     | This beautiful statue was a great favourite with Mary Marchioness of Buckingham, a circumstance which may probably account for its purchase by her son—Lord Nugent.  |    |    |    |
| 742 | A Roman senator—a marble statue, 5 feet high, on painted pedestal—found in Herculaneum   |    |    |    |
|     | <i>Earl of Lonsdale</i>  | 21 | 0  | 0  |
| 743 | A bust of Juno, of pentelic marble   |    |    |    |
|     | <i>P. Norton, Esq.</i>   | 10 | 10 | 0  |

## BATH-ROOM.

- |     |                          |   |    |   |
|-----|--------------------------|---|----|---|
| 744 | A marble bath            |   |    |   |
|     | <i>J. Richards, Esq.</i> | 4 | 15 | 0 |

## EAST CORRIDOR.

- |     |   |    |   |   |
|-----|---|----|---|---|
| 745 | An antique Roman sarcophagus, with a recumbent male figure, within the folds of a large snake, on the lid: in front, is a frieze, with a procession of priests leading a bull to sacrifice; at one end is the following inscription:—"D. M. Antonia Pacuvio filia fecit sibi et Erennio filio suo piissimo Imperatoris Trajani Cæsaris Augusti Germanici servo dispensatori Montaniano" |    |   |   |
|     | <i>P. Norton, Esq.</i>  | 33 | 1 | 6 |

This sarcophagus was found on the road to Tivoli, and brought to England by George Marquis of Buckingham. It is a chest of white marble, nearly 3 feet long by about 20 inches high, most exquisitely sculptured. Mr. Norton, we believe, purchased it for Purnell B. Purnell, Esq., of Stancombe Park. Its extreme cheapness may be gathered from the fact that Mr. Purnell was offered eighty guineas for it before it was removed from Stowe.

THE STOWE CATALOGUE.

		£	s.	d.
746	A square pedestal, of statuary marble, with sculptured mouldings <i>P. Norton, Esq.</i>	1	1	0
747	A tournament—a group in statuary marble, of early German work <i>J. Combe, Esq.</i>	5	5	0
748	An antique sarcophagus, of white marble, with a group of figures deploring the deceased, who is deposited on a couch in the centre—discovered by the Marquis of Chandos on the Via Appia, near the tomb of Cecilia Metella, in 1817 <i>Earl of Lonsdale</i>	16	5	6
This sarcophagus was discovered by the present Duke of Buckingham, when Marquis of Chandos, and brought to England by his Lordship.				
749	A small bust of a Roman child—antique <i>Agent</i>	8	0	0
750	A bust of a child, on giallo socle <i>Rainey</i>	5	5	0
751	A bust of Prior—an exquisite work of Roubiliac, on a square pedestal of different marbles <i>Sir Robert Peel, Bart., M.P.</i>	136	10	0
This bust is certainly one of the finest and most life-like marbles ever executed, though doubts have been expressed as to whether it is really the work of the great master whose name appears in the catalogue. When brought forward, the attention of every one present was immediately directed to it: the biddings commenced with great spirit, and were carried on by several parties until after the price had exceeded 100 guineas. From this point, Mr. Graves, of Pall Mall (on behalf of the Right Hon. H. Labouchere) struggled hard for its possession with the auctioneer, who held a commission from Sir Robert Peel. It was ultimately knocked down to the latter at the large sum of 130 guineas. The bust has experienced some vicissitudes: it was bought by Mr. Street, of Brewer Street, at the sale of Mr. Moreton Pitt's effects, in Dorsetshire, for £20. Mr. Street kept it some time at his shop in Wardour Street; and, while in his possession, it was offered to Sir Robert Peel for £30. The right honourable baronet declining the purchase, Mr. Webb, of Bond Street, bought it, and subsequently disposed of it to the Duke of Buckingham for £60. Sir Robert Peel will no doubt prize its possession very highly, the right honourable baronet's collection already containing a companion bust of Pope, which originally belonged to Mr. Bindley, of the Stamp Office, and subsequently to Mr. Watson Taylor.				
752	A pair of almost unique spiral columns, of bianco e nero antico, with bases and capitals—5 feet high <i>Mark Philips, Esq.</i>	34	2	6
753	A noble oval cistern, of rare Corsican marble, with a fillet and handles of or-molu, supported on lions' feet <i>Town and Emanuel</i>	51	9	0
The Duke of Buckingham obtained this beautiful cistern from Mr. Hertz's collection.				
754	A pair of beautiful vases, of white marble, of antique design, spirally fluted, with upright handles, and masks of satyrs <i>Mark Philips, Esq.</i>	28	10	0
These vases are very beautiful specimens of antique art.				
755	A beautiful statue of a faun, with a goat on his shoulders, 3 feet high, on veined marble pedestal <i>H. Beaufoy, Esq.</i>	67	4	0
756	A bacchante, with a young faun on her shoulders—the companion group <i>H. Beaufoy, Esq.</i>	52	10	0
These two groups are excessively beautiful specimens of cinque-cento sculpture; they were purchased of Messrs. Town and Emanuel.				

# THE STOWE CATALOGUE.

## GRENVILLE DRAWING-ROOM—MARBLE BUSTS.

		£	s.	d.
757	Richard Duke of Buckingham, by Trentanova, on dove marble pedestal .			
	<i>A. Robarts, Esq., Sholebroke Lodge, Towcester</i>	11	11	0
	This bust was sculptured when the late Duke of Buckingham was in Rome, in 1828. Mr. Robarts, we believe, purchased it for the present Duke.			
758	The Right Hon. George Grenville, in robes, by Nollekens, on dove marble pedestal . . . . .			
	<i>Bryant</i>	15	15	0
	This is a fine bust of the celebrated minister of George III.			
759	Lord Nugent, by Trentanova, on marble pedestal . . . . .			
	<i>Harrison</i>	4	4	0
	This bust is a very fine likeness of the noble lord: it was sculptured, we believe, from a cast of the bust executed by Mr. Charles Moore. The price at which it was knocked down would scarcely pay for the marble from which it is cut. An impression prevailed at the time that it was bought for Lord Nugent; but this was not the fact.			
760	William Wyndham Lord Grenville, by Comolli . . . . .			
	<i>Marquis of Chandos</i>	6	6	0
761	The Right Hon. Thomas Grenville, by Comolli . . . . .			
	<i>Earl of Ellesmere</i>	10	10	0
762	The late Duke of Gloucester, by Comolli . . . . .			
	<i>Marquis of Chandos</i>	7	10	0
762*	Captain Jervoise . . . . .			
	<i>H. Smith, Esq., Morton Lodge</i>	4	14	6

## GRENVILLE VESTIBULE.

The following busts were formerly preserved in the Temple of Friendship, whence they were removed some few years since, in consequence of that edifice being in a very imperfect state of repair. They were originally executed, by Scheemakers and others, for Lord Cobham, whose design was to collect the busts of all his political friends, and place them in a building to be erected for their reception, and honoured with the title of the Temple of Friendship. Unfortunately, the instability of political union is not confined to our own times, for before Lord Cobham had completed his temple, the whole party, of which he formed so prominent a member, was broken up. The busts were, however, sculptured, and placed in the temple on its completion.

763	Mr. George Lyttelton . . . . .	<i>Mrs. W. E. Gladstone</i>	6	6	0
	This bust of Mr. George Lyttelton, afterwards Lord Lyttelton, was bought for Mrs. W. E. Gladstone, sister of the present Lady Lyttelton: both these ladies are descended from the Grenville family.				
764	John Fane Earl of Westmoreland . . . . .	<i>Russell</i>	8	8	0
765	Frederick Prince of Wales . . . . .	<i>Rainey</i>	9	9	0
766	Mr. Richard Grenville, afterwards Earl Temple <i>Sir Alexander Grant, Bart.</i>		7	7	0
767	Hugh Hume Earl of Marchmont . . . . .	<i>Attenborough</i>	7	5	0
768	John Lord Gower . . . . .	<i>Earl of Ellesmere</i>	10	10	0
769	Allen, first Lord Bathurst . . . . .	<i>Earl Bathurst</i>	10	10	0

Allen Apsley, first Lord Bathurst, died in 1775, at the age of ninety-one. The late Duke of Buckingham used to relate that his father remembered this nobleman, and had heard him tell the anecdote of Richard Cromwell's attendance in the House of Lords, as a witness in some appeal case, in his old age. Lord Bathurst was present, and, upon Richard Cromwell being asked how long it was since he had been in that house, he replied—pointing to the throne—"Never, since I sat in that chair."

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			£	s.	d.
770	Richard Temple Viscount Cobham, by Scheemakers	Rainey	18	18	0
771	Mr. William Pitt, afterwards Earl of Chatham <i>Sir Robert Peel, Bart., M.P.</i>		28	7	0
772	Philip Stanhope Earl of Chesterfield . <i>Sir Robert Peel, Bart., M.P.</i>		27	6	0

SOUTH PORTICO.

781	Venus and Adonis—a marble group, by Scheemakers	<i>A. Robertson, Esq.</i>	89	5	0
782	Vertumnus and Pomona, by Delvaux . . .	<i>A. Robertson, Esq.</i>	86	2	0

These two groups were formerly at Canons, the seat of the first Duke of Chandos, near Edgeware. We may here explain that the manor of Canons came into the Chandos family by the marriage of James Brydges, afterwards Duke of Chandos, with Mary, daughter of Sir Thomas Lake, whose grandfather was Secretary of State in the reign of James I. This nobleman was Paymaster of the Forces during Queen Anne's wars, and, having accumulated very large sums of money, he determined on building two magnificent houses, and on living in a style of costly parade which the more ancient ducal nobility of the realm did not deem essential to the support of their dignity. He fixed the site of his London residence in Cavendish Square, and the building was commenced on the north side of that quadrangle with much grandeur of preparation, but never completed. His country palace was the favourite object of his attention, and having fixed upon Canons as the site, he commenced the erection of an edifice, which, while it was the "marvel of the existing age for its splendour, was in an equal degree the wonder of the succeeding age on account of its abrupt declension and premature ruin." The mansion is described, in the "Gentleman's Tour through Great Britain," to have been "one of the most magnificent palaces in England, built with a profusion of expense, and so well furnished within, that it had hardly its equal. The building appeared to be designed for posterity, as the walls were twelve feet thick below, and nine feet above, and the cost of the structure is stated to have exceeded £250,000." The original design of the Duke was to have formed an avenue from Canons to his London mansion—a distance of about fifteen miles—but the town residence never having been completed, this idea was, of course, not carried out. The magnificence of this nobleman's establishment was suited to the vast size and superb character of his mansion. It is said, he affected the style of a sovereign Prince, and mimicked the royal custom of dining in public, flourishes of music announcing each change of dishes; and when he repaired to chapel, he was attended by a military guard. This love of pomp did not fail to draw forth many satirical observations from the witty and the envious, at the head of whom was Pope—himself, it is said, a recipient of the Duke's bounty. In the poet's "Satire on False Taste" the following passages occur:—

"At Timon's villa let us pass a day,  
Where all cry out, "What sums are thrown away!"  
So proud, so grand: of that stupendous air,  
Soft and agreeable can come never there.

"Who but must laugh the master when he sees,  
A puny insect shivering in the breeze.  
Lo! what huge heaps of littleness around!  
The whole, a laboured quarry above ground.

"And now the chapel's silver bell you hear,  
That summons you to all the pride of prayer;  
Light quirls of music, broken and uneven,  
Make the soul dance upon a jig to heaven.

"Another age shall see the golden ear  
Imbrown the slope, and nod on the parterre,  
Deep harvest bury all his pride has planned,  
And laughing Ceres re-assume the land."

The kindness of temper and habitual beneficence of the Duke of Chandos have often been praised, and never publicly denied, except by Pope, against whom considerable indignation was excited on the appearance of the presumed libel, it being generally understood that the Duke had previously presented the poet with one thousand pounds as a tribute to his extraordinary literary merits. The lines predicting the speedy restoration of Ceres to her abused territory were, however, curiously felicitous in prophetic accuracy. The fortune of the Duke experienced some injury from several public speculations—the most important of which were the African Company and the South Sea scheme. He continued, however, to reside at Canons, though with diminished splendour, until his decease, in 1744. His successor, finding the mansion too extensive for the hereditary fortune of the family, made several attempts to dispose of it entire; but these proving unsuccessful, it was taken down, and the contents and materials sold by auction, in the year 1747. It is a remarkable coincidence that exactly one century later, Stowe, the hereditary mansion of the Duke's successors, should appear to be awaiting the same fate.

The parish church of Stanmore Parva, which is situate but a few hundred yards from the site of the old mansion, contains the mausoleum of the Chandos family, and will amply repay the curious for a visit. It was here that Handel—who was among the retainers of the Duke of Chandos, and officiated as his chapel master—superintended the first performance of his sacred drama of *Esther*, in 1720, upon the occasion of re-opening the sacred edifice, after having been rebuilt by the Duke. *Acis and Galatea* was also composed for the Duke of Chandos; and it was in the vicinity of Canons that the great master composed his *Harmonious Blacksmith*—the idea, it is said, originating in the sound of a blacksmith's anvil in the neighbourhood.

The manor of Canons was purchased by Mr. Hallet, a retired London tradesman, who built a neat villa residence on the site of the mansion in the park. Mr. Hallet's grandson sold the estate to Dennis O'Kelly, Esq., a sporting gentleman, and owner of the celebrated racehorse Eclipse (whose remains lie buried in the park). This gentleman sold the place to Sir Thomas Plumer, Vice Chancellor of England, whose widow still resides there.

Amount realised by Sixth Day's Sale £2919:1.



## THE SEVENTH DAY'S SALE.

TUESDAY, AUGUST 22.

### MUSIC-ROOM.

THE sale to-day comprised the furniture of the Music-room, the Large Library, and the Print-room, the greater portion of which was of an exceedingly costly and beautiful character.

		£	s.	d.
784	A Tournay carpet, 13 yards by 10½ yards; and the piece to the bow			
	<i>Bought by J. Capel</i>	21	0	0
785	A handsome hearth-rug	<i>J. Capel</i>	3	12 0
786	A very handsome or-molu fender, with cupids at the ends; and a set of fire-irons	<i>Hume</i>	9	0 0
787	A brass guard; and a foot ottoman	<i>J. S. Leigh, Esq.</i>	1	5 0
788	Three pairs of green and white satin damask window-curtains, with draperies, cords, two tassels, and gilt cornices			
	<i>Sir W. Wolston Dixie, Bart., Bosworth Park</i>	52	10	0
789	An oblong ottoman, covered with silk needlework; and 4 cushions, covered with crimson silk velvet worked with gold			
	<i>Sir Thomas Sebright, Bart., Beechwood</i>	39	0	0
	This was a very superb piece of furniture.			
790	A carved and gilt sofa, the back and seat covered with tapestry of flowers	<i>Lord Hastings</i>	31	10 0
791	The companion sofa	<i>King and Stone</i>	34	13 0
792	A smaller sofa, covered with crimson and white silk damask, and a crimson silk damask cover	<i>Sir W. W. Dixie, Bart.</i>	19	10 0
794	A pair of fauteuils—carved and gilt, the seats and backs covered with rich flowered satin damask	<i>Hume</i>	22	1 0

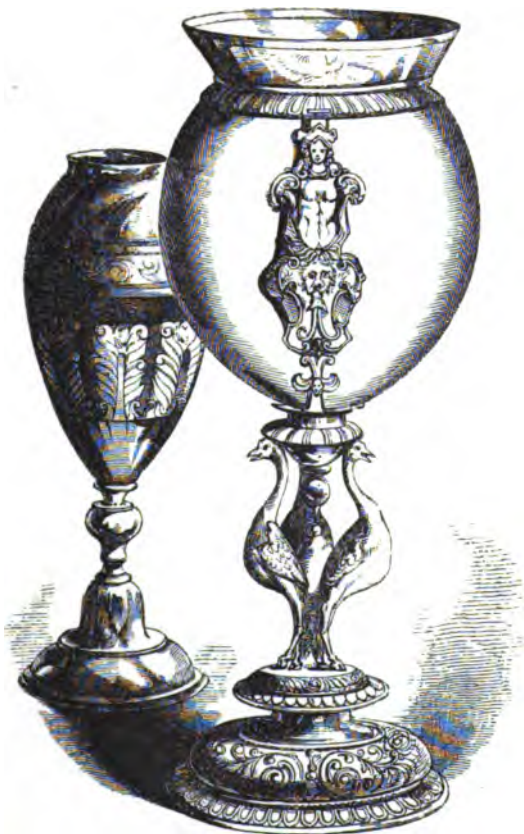
THE STOWE CATALOGUE.

			<i>£</i>	<i>s</i>	<i>d</i>
795	A similar pair . . . . .	<i>Hume</i>	22	1	0
796	A set of four high-back chairs, covered with rich flowered satin damask . . . . .	<i>Sir W. W. Dixie, Bart.</i>	28	7	0
797	Two chairs, with cane seats, white and gold . . . . .	<i>G. Moffat, Esq., M.P.</i>	18	18	0
798	A handsome fire-screen, the panel painted in oil with a fête champêtre, the back of figured satin, the frame carved and gilt . . . . .	<i>Mark Philips, Esq.</i>	31	10	0
	The pencil of Parris is said to have been employed on this beautiful screen.				
799	A chimney-glass, 99 inches by 62 inches . . . . .	<i>Agent</i>	23	2	0
800	A cut-glass chandelier, of ancient pattern, with branches for eight lights . . . . .	<i>Hume</i>	5	15	0
801	A pair of cut-glass lustres, for three lights each . . . . .	<i>Dr. Clarke, Finnerie</i>	8	0	0
802	Another pair . . . . .	<i>S. M. Peto, Esq., M.P.</i>	8	5	0
803	A ditto, for two lights each . . . . .	<i>Lord Rokeby</i>	6	6	0
804	A pair of tripods, with goats' heads and feet . . . . .	<i>S. M. Peto, Esq., M.P.</i>	6	0	0
805	Another pair . . . . .	<i>Lord Rokeby</i>	5	5	0
806	Another pair—different . . . . .	<i>Redfern</i>	17	10	0
807	A horizontal grand piano, by Broadwood, in a mahogany case . . . . .	<i>Agent</i>	11	0	0
	This was said to be a capital price for the instrument—quality considered.				
808	A stool—the carved legs with figures, covered with flowered satin . . . . .	<i>J. Atkinson, Esq., Little Woodhouse, Leeds</i>	5	5	0
809	A beautiful table, with a circular slab of Florentine mosaic in pietre dure, with a vase of flowers in the centre, with borders of white marble and oriental alabaster inlaid with birds and flowers, on a carved and gilt stand . . . . .	<i>Hon. R. Cavendish</i>	47	5	0
	This was a very beautiful table, remarkable as one of the purest specimens of pietra dura in England. The mosaics of pietra dura were chiefly wrought at Florence, and composed of the choicest gems. There are some fine examples at Warwick Castle; and also at Charlecote, Mr. Lucy's seat, in Warwickshire; but works of the kind of high class are very rare, and Mr. Cavendish may consider himself fortunate in having secured one of the best specimens known to exist in England.				
810	The companion table, with doves of Pliny in the centre, and borders of verde antique and oriental alabaster . . . . .	<i>J. Richards, Esq.</i>	45	3	0
811	A superb table, with a noble slab of verde antique, 5 feet 10 inches by 3 feet 2 inches, with a border of or-molu, upon a carved and gilt frame, in Grecian taste, with bulls' heads and festoons, the legs and front with slabs of verde antique . . . . .	<i>Redfern</i>	56	14	0
812	The companion table . . . . .	<i>Redfern</i>	56	14	0
	These tables, which are exceedingly beautiful, were brought from Rome, in 1774, by George Marquis of Buckingham. They are mounted in the style of Louis XIV., in unexceptionable taste, and were considered to be among the best things in the house. We believe they are now the property of the Marquis of Hertford.				
813	A magnificent table, composed with most exquisite taste, with an oblong slab of jasper, with fillets of lapis lazuli and rosso antico, and egg and anchor mouldings of Carrara marble. The slab is 43 inches by 25 inches, the				





ROCK CRYSTAL VASE.  
(824.)



COCOA-NUT CHALICE.      OSTRICH EGG CHALICE.  
(286.)                      (277.)



CINQUE-CENTO LAMP.  
(1258.)

THE STOWE CATALOGUE.

			£	s.	d.
	frame which supports it is of or-molu, in Roman taste, with bosses of lapis lazuli . . . . .	<i>Redfern</i>	70	7	0
	Mr. Redfern subsequently sold this table to Mr. Delarue, of London.				
814	A square table, on a lyre-shaped stand, formed of antique slabs from the Baths of Titus . . . . .	<i>R. H. Grundy</i>	16	5	6
	The Duke of Buckingham procured the slabs of which this table is composed in Rome, with great difficulty: their authenticity is undoubted.				
815	The companion table, of agate and ribbon jasper . . . . .	<i>S. M. Peto, Esq., M.P.</i>	23	2	0
816	A square table, on a tripod stand, carved and gilt, the slab composed of rosso verde and other antique marbles from the Baths of Titus . . . . .	<i>Sir R. Buxton, Bart.</i>	32	11	0
817	A table, the slab of malachite—in the centre is a boar hunt, a large mosaic, of the finest Roman work, with a border of masks, thyrsi, and vines, also in mosaic, 36 inches by 27 inches, on a richly carved and gilt stand, in very handsome old taste . . . . .	<i>Redfern</i>	136	10	0
	This magnificent work of art is supposed to have been purchased by Mr. Redfern for the Marquis of Hertford.				
818	A table, with a slab of giallo antico, 70 inches by 35 inches, on a carved and gilt stand, of bold design, with female busts; and—				
819	The companion table . . . . .	<i>P. D. Pauncefort Duncombe, Esq.</i>	36	0	0
	These two tables were sold together. They were brought from Rome by George Marquis of Buckingham.				
820	A receptacle for miniatures, in eight divisions, glazed with plate glass, in metal frames, on a circular table, of white and gold, supported by three winged terminal figures . . . . .	<i>R. H. Grundy</i>	29	18	6
	This contained a very beautiful and extensive collection of historical miniatures, some of them of the highest interest and beauty. It was made purposely for the collection by Morant, after the design of a table in the possession of Her Majesty. The miniatures are to be sold by Messrs. Christie and Manson early in the spring of the ensuing year.				
821	A candelabrum, of or-molu, for six lights, with masks, on a spirally fluted pedestal, supported by lions—in the beautiful taste of Louis Quinze . . . . .	<i>Owen</i>	17	6	6
822	The companion candelabrum . . . . .	<i>Owen</i>	17	6	6
823	A pair of magnificent oriental cisterns—deep blue and gold, with figures in compartments, the insides painted with fish—23 inches in diameter . . . . .	<i>Hume</i>	35	14	0
824	A beautiful vase, formed of a noble block of rock-crystal, of compressed oviform, deeply engraved with arabesques in beautiful old Italian taste; it is mounted with a lip and handles of silver-gilt . . . . .	<i>Garrard</i>	42	0	0
	This vase was a very rare and beautiful specimen, cut from a single block of rock-crystal, and exquisitely enriched with arabesques.				
825	A salver, composed of a centre octagonal and six other slabs of crystal—engraved and mounted . . . . .	<i>Owen</i>	21	0	0
	This salver has since been purchased by the Hon. Percy Ashburnham.				

THE STOWE CATALOGUE.

LARGE LIBRARY.

			£	s.	d.
826	A new cut Brussels carpet, of handsome pattern, 23 yards by 7 yards . . . . .	<i>F. Broderip, Esq., Gower Street</i>	70	7	0
827	A hearth-rug . . . . .	<i>Marquis of Chandos</i>	4	0	0
828	A ditto . . . . .	<i>Abel Smith, Esq., M.P.</i>	4	12	0
829	A brass and steel fender; a set of fire-irons; and a guard . . . . .	<i>R. H. Grundy</i>	4	4	0
830	A similar set . . . . .	<i>W. Graham, Esq., Fitzharris, Abingdon</i>	5	2	6
831	A set of curtains for seven windows, of crimson and white damask, lined with fringed draperies, cords, and tassels, and gilt lions' masks on the cornice . . . . .	<i>Sir Harry Verney, Bart., M.P., Claydon</i>	29	0	0
832	A chimney-glass . . . . .	<i>Agent</i>	7	9	0
833	A ditto . . . . .	<i>A. Robarts, Esq.</i>	8	0	0
834	A four-burner lamp, with cut-glass dish and drops . . . . .	<i>Agent</i>	2	2	0
835	A ditto . . . . .	<i>James Pike, Esq., Oxford</i>	2	13	0
836	A ditto . . . . .	<i>Attenborough</i>	3	5	0
837	A capital mahogany sofa, covered with morocco, with squab, three cushions, and two bolsters . . . . .	<i>G. Marshall, Esq.</i>	29	8	0
838	A ditto . . . . .	<i>A. Robarts, Esq.</i>	34	13	0
839	A ditto . . . . .	<i>Abel Smith, Esq., M.P.</i>	29	8	0
840	A ditto . . . . .	<i>Abel Smith, Esq., M.P.</i>	31	10	0
841	A pair of mahogany arm-chairs, with round backs and stuffed seats, covered with morocco . . . . .	<i>G. Moffat, Esq., M.P.</i>	19	8	6
842	A pair—similar . . . . .	<i>G. Moffat, Esq., M.P.</i>	18	18	0
843	Twelve mahogany chairs, the seats stuffed, and covered with morocco . . . . .	<i>Rev. H. W. Sibthorp</i>	40	8	6
844	Twelve ditto . . . . .	<i>Agent</i>	31	10	0
845	A pair of oak chairs, with carved backs, the seats covered with crimson velvet . . . . .	<i>King and Stone</i>	12	1	6
846	A pair of ditto . . . . .	<i>King and Stone</i>	14	3	6
847	A pair of carved mahogany arm-chairs, with stuffed backs, and seats covered with crimson silk tabaret . . . . .	<i>Agent</i>	2	12	0
848	A pair of gilt fauteuils, with cushions covered with crimson silk damask, and chintz covers . . . . .	<i>R. H. Grundy</i>	10	10	0
849	A pair of noble fauteuils, the frames carved and gilt, the seats and backs covered with tapestry, with subjects from La Fontaine's fables . . . . .	<i>Mrs. Scott Murray, Danesfield</i>	14	3	6
850	A pair of ditto . . . . .	<i>Mrs. Scott Murray</i>	15	4	6
851	A pair of ditto . . . . .	<i>J. Atkinson, Esq.</i>	13	13	0
852	A pair of ditto . . . . .	<i>James Pike, Esq.</i>	12	1	6

THE STOWE CATALOGUE.

		£	s.	d.
853	A pair of noble fauteuils, the frames carved and gilt, the seats and backs covered with tapestry, with subjects from La Fontaine's fables . . . . .			
	<i>Mrs. Scott Murray</i>	12	12	0
854	A pair of ditto . . . . .	<i>James Pike, Esq.</i>	13	2 6
855	A fire-screen, in a richly carved and gilt frame, with a subject from La Fontaine's fables in tapestry . . . . .	<i>M. P. Moore, Esq.</i>	13	10 0
856	A fire-screen on a carved and gilt stand, with a subject in needlework of a boy keeping sheep . . . . .	<i>Mrs. Scott Murray</i>	9	9 0
857	The companion screen—a girl with flowers . . . . .	<i>Mrs. Scott Murray</i>	12	1 6
858	An oblong ottoman, covered with yellow silk worked with gold, with silk cords and tassels . . . . .	<i>A. Robarts, Esq.</i>	6	0 0
859	A footstool, covered with needlework . . . . .	<i>Agent</i>	1	1 0
860	A pair of card-tables, of inlaid wood lined with cloth — <i>Duncan, Esq.</i>		2	0 0
861	A superb table, of marqueterie, with carved legs, and mounted with masks in or-molu, the top with the subject of Alexander and Diogenes in mother-o'-pearl and coloured woods . . . . .	<i>Redfern</i>	168	0 0
This was reported to be another of the Marquis of Hertford's purchases.				
862	A table-cover, of compressed needlework, with flowers and foliage, 8 feet long and 6 feet wide . . . . .	<i>Hume</i>	11	0 0
863	An oblong table on spiral legs, the top with festoons of flowers and birds, in marqueterie, of mother-o'-pearl and wood . . . . .	<i>Goslett</i>	33	1 6
864	The companion table . . . . .	<i>J. Atkinson, Esq.</i>	48	6 0
865	A pair of oak stands for flowers—carved with festoons of flowers, on spiral legs . . . . .	<i>Goslett</i>	21	0 0
866	An octagonal table, of pollard oak, the border inlaid with brass . . . . .	<i>W. Graham, Esq.</i>	10	10 0
867	An eight-foot bagatelle board, with balls, queue, and mace <i>T. A. Boswell, Esq.</i>		9	9 0
868	A mahogany easy chair, with spring seat and stuffed back, covered with morocco . . . . .	<i>King and Stone</i>	12	12 0
869	A square chess-table, composed of marbles and jaspers, on a gilt stand . . . . .	<i>Attenborough</i>	11	11 0
870	A curtain, of Gobelin tapestry, with cupids supporting a trophy . . . . .	<i>S. M. Peto, Esq., M.P.</i>	17	17 0
871	A clock, by Le Pautre, in an or-molu case, surmounted by figures of Anthony and Cleopatra; and a subject in relief in the pedestal, which contains a musical movement: it is in a glass case, with metal frame <i>Hume</i>		22	11 6
872	An alabaster group of three figures of Atlas supporting a globe—on a pedestal . . . . .	<i>Attenborough</i>	4	10 0
873	An alabaster group of three female figures, with festoons, supporting a globe—on a pedestal . . . . .	<i>— Duncan, Esq.</i>	5	5 0

THE STOWE CATALOGUE.

		£	s.	d.
874	The rape of the Sabines—a group in alabaster, on a pedestal <i>W. Wakeford Attree, Esq., The Queen's Park, Brighton</i>	7	0	0
875	The companion group—the rape of Proserpine <i>W. Wakeford Attree, Esq.</i>	8	8	0
876	A set of four small vases, of Dresden porcelain, with female heads <i>Russell</i>	12	12	0
877	A similar set of vases . . . . . <i>Agent</i>	12	12	0
878	A pair of encrusted Dresden vases, painted with flowers—and with masks of Medusa at the handles . . . . . <i>Agent</i>	20	10	0
879	Another pair—not encrusted—painted with subjects and birds . <i>Agent</i>	25	5	0
880	A clock, in an or-molu case, with two figures of boys blowing bubbles— under a glass shade . . . . . <i>R. Daubeney, Esq.</i>	12	0	0
881	A microscope, by Prichard, in a mahogany case; and a small cabinet of objects . . . . . <i>S. Horne, Esq., Buckingham</i>	17	10	0
This microscope was always used by the late Duke of Buckingham in his favourite study— natural history. His Grace, when at Stowe, generally devoted two or three hours daily to the dissection and examination of insects of various kinds; and made many thousand very curious specimens of microscopic objects.				
882	A telescope, by Dollond . . . . . <i>Rev. Thomas Silvester, Buckingham</i>	8	10	0
884	A nest of three trays of oriental japan; and a pair of hand-screens <i>Nathan</i>	2	2	0
885	A very curious clock, by Raingo, showing the days of the week, and surmounted by an orrery, which is attached to the works of the clock <i>H. Beaufoy, Esq.</i>	66	3	0
This clock is a very elaborate piece of mechanism, and was purchased of the maker, by the late Duke of Buckingham, for 300 guineas. It indicates, with the utmost regularity, the hours, the minutes, and the seconds; the day of the month, the signs of the Zodiac, the days of the week, the common, or leap years; the inequality of the days and nights, the seasons of the year, the movement of the moon round the earth, and of the earth round the sun; the phases of the moon, its age, and its eclipses. The orrery can be disconnected from the clock, and worked by hand, in order that the earth and the moon may be placed in any particular relative position with the sun. Only three of these clocks were made: one was formerly at Carlton House; another in the Tuileries (where is it now?); and the third, the Duke of Buckingham was fortunate enough to secure. Mr. Nathan purchased it to-day for Mr. Beaufoy.				

PRINT-ROOM.

886	A capital cut Brussels carpet, of handsome pattern—9 yards by 7½ yards <i>Rev. Thomas Silvester</i>	30	10	0
887	A hearth-rug . . . . . <i>P. Norton, Esq.</i>	4	4	0
888	A steel and brass fender; a set of fire-irons; and a guard <i>Attenborough</i>	4	0	0
889	Two pairs of crimson and white damask window-curtains, with fringed draperies, cords, and tassels . . . . . <i>Sir Harry Verney, Bart., M.P.</i>	9	9	0
890	A handsome or-molu lamp for six lights, with balance weight <i>Attenborough</i>	6	15	0
891	A pier-glass, in a richly ornamented and gilt frame, in two plates—the larger, 82 inches by 40 inches . . . . . <i>Lord Hastings</i>	22	1	0
892	A chimney-glass—70 inches by 44 inches . . . . . <i>Agent</i>	9	5	0
893	A console table—richly carved and gilt, with a grey marble slab—4 feet 8 inches long . . . . . <i>Dodd, of Banbury</i>	12	0	0



THE STOWE CATALOGUE.

		£	s.	d.
894	A handsome sofa, with carved rosewood frame and stuffed seat—the three back cushions, two pillows, and two bolsters, covered with crimson satin damask—printed cotton covers <i>George Nelson, Esq., Buckingham</i>	21	0	0
894*	A foot hassock; 2 cushions, covered with silk; and 2 pieces of crimson silk damask <i>Dodd</i>	1	15	0
895	An easy chair, with stuffed back and cushion, covered with crimson satin damask, and printed cover <i>A. Roberts, Esq.</i>	8	0	0
896	A low easy chair, with spring seat, with printed cotton cover <i>A. Roberts, Esq.</i>	4	8	0
897	A high-back chair, the frame white and gold, covered with crimson and gold satin damask; and 2 covers <i>Sir G. Beaumont, Bart.</i>	8	10	0
898	An old settee, with carved and gilt frame <i>James Pike, Esq.</i>	2	8	0
899	An easy chair, with stuffed back and cushion, covered with crimson silk damask, and chintz cover <i>Agent</i>	3	17	0
900	An easy chair, with spring seat, covered with morocco <i>Lord Rokeby</i>	12	5	0
901	A large easy chair, with stuffed back and cushion, covered with richly flowered green silk damask <i>Agent</i>	5	10	0
902	A mahogany library table, with rising top, for folios <i>J. Tollemache, Esq., M.P., Peckferton Castle, Cheshire</i>	16	5	0
903	A rosewood table, with chess and backgammon-boards <i>Agent</i>	5	12	6
904	A small table, the top and legs with foliage—in marqueterie <i>Goslett</i>	14	5	0
905	A larger table, with centre and border of foliage and flowers—in marqueterie <i>M. P. Moore, Esq.</i>	21	0	0
906	A circular rosewood table, on pillar and plinth, the border inlaid with brass <i>Agent</i>	12	1	6
907	A shawl-pattern table-cover—6 feet square <i>Agent</i>	2	1	0
908	A small circular table; and 2 pairs of library steps <i>Agent</i>	2	10	0
909	A small circular rosewood table, on pillar and plinth <i>Holt, of Buckingham</i>	1	8	0
910	A satinwood fire-screen, with flap, panelled with green silk <i>G. Moffat, Esq., M.P.</i>	3	15	0
911	A leather chess-board, and a set of ivory men <i>Agent</i>	0	15	0
912	An ivory and ebony chess and backgammon-board <i>A. Roberts, Esq.</i>	2	6	0
913	A backgammon-board and men; and a thermometer <i>W. Wakeford Attree, Esq.</i>	1	16	0
914	A mahogany sofa-table, with two drawers <i>P. Box, Esq.</i>	1	12	0

Amount realised by Seventh Day's Sale £2474 : 13.

## THE EIGHTH DAY'S SALE.

WEDNESDAY, AUGUST 23.

THE sale to-day consisted of Oriental and English Table China, and Sèvres Services; a further selection of articles from the Print-room; and the first portion of the beautiful Furniture of the State Dressing-room.

### ORIENTAL TABLE CHINA.

		£	s.	d.
915	Fourteen burnt-in plates; and 9 octagonal, with landscapes			
	<i>Bought by a Commission Agent</i>	2	2	0
916	Ten enamelled plates, and 2 different; and 9 enamelled and burnt-in	1	10	0
917	A pair of very fine circular dishes—sea green, with dragons raised, and landscapes in compartments—in blue	0	18	0
	<i>Goslett</i>			
918	Eight deep burnt-in plates; 8 enamelled with vases of flowers; and 6 with utensils, in red	2	12	0
	<i>R. H. Grundy</i>			
919	Eleven, enamelled with flowers; 1 crimson; and 11 others	3	3	0
	<i>Hall</i>			
920	A service of oriental burnt-in, with arms, consisting of two tureens and covers, four oval, fifteen dishes, ten circular, fifteen soup-plates, twenty-four table-plates, six bowls, and four butter-boats;			
921	Fifteen oblong dishes; 11 circular; 14 soup-plates; 24 table-plates; 6 bowls; 2 butter-boats; 7 basins; and 1 bottle;			
923	A pair of very large bowls;			
924	A bowl and cover; and—			
925	Seventeen oblong dishes; 10 circular; 15 soup-plates; and 23 table-plates			
	<i>Zimmerman</i>	13	0	0
	These five lots were sold together.			
926	A tea-service of the same, consisting of two tea-pots, three tea-canisters, two milk-pots, ten coffee-pots, seventeen cups, forty-three saucers and			

THE STOWE CATALOGUE.

		£	s.	d.
	stands, twelve basins and covers, two sugar-basins and covers, ten basins, and seventeen stands, on feet . . . . . <i>Zimmerman</i>	7	5	0
927	Two tea-pots; 2 tea-canisters; 2 milk-pots; 17 cups; 43 saucers and stands; 12 basins; 1 sugar-basin and cover; 10 basins; and 17 stands, on feet <i>Walter</i>	4	14	0
928	Two tea-pots; a milk-pot; 17 cups; 43 saucers and stands; 13 basins; 2 sugar-basins and covers; 17 basins; and 17 stands, on feet <i>Dawler</i>	4	0	0
929	Twenty blue and white circular dishes . . . . . <i>Agent</i>	1	5	0
930	Twenty ditto . . . . . <i>Agent</i>	2	0	0
931	Twenty-four ditto . . . . . <i>Agent</i>	1	10	0
932	Forty-six Nankin deep plates . . . . . <i>Agent</i>	2	2	0
933	Thirty-two ditto; and 40 plates . . . . . <i>Walter</i>	3	15	0
934	Thirty-three Nankin dishes; and 4 sauce-tureens . . . . . <i>Zimmerman</i>	1	10	0
935	Fifteen burnt-in plates; and 11, with arms . . . . . <i>Hall</i>	5	10	0
936	Forty-three plates, with flowers in Indian ink . . . . . <i>Agent</i>	5	10	0
937	Seven dishes—enamelled and burnt-in; 7 different; and 10 octagonal plates <i>Walter</i>	8	0	0
938	Twelve old japan dishes . . . . . <i>Agent</i>	2	12	0
939	Thirteen dishes and 28 plates—enamel, of one pattern . . . . . <i>Goslett</i>	12	1	6
940	Two bowls—enamel; 6 fan-shaped dishes; 16 blue and white sweetmeat dishes; and 6 cups . . . . . <i>Miller</i>	1	7	0
941	Four enamel plates; a tureen, cover, and dish <i>D. P. King, Esq., Buckingham</i>	0	17	0
942	An enamel vase and cover; 2 bowls; and 32 pieces—blue and white <i>Walter</i>	3	0	0
943	Forty-one Nankin plates (withdrawn)			

ENGLISH TABLE CHINA.

944	An English dinner-service, handsome oriental pattern—149 pieces (withdrawn)			
945	Ten pieces of chamber ware . . . . . <i>Agent</i>	1	5	0
946	Various chamber ware . . . . . <i>Walter</i>	2	10	0
947	Two Derby ice-pails, with flowers; and 1, Sèvres pattern <i>Michael Emanuel, of Hanover Square</i>	3	0	0
948	A dessert-service—cornflower pattern; 2 ice-pails; 4 tureens; 3 dishes—on feet; — dishes; and 33 plates . . . . . <i>T. Fitzgerald, Esq., Shalstone House</i>	6	10	0
949	A dejeuner, with fruits—brown and gold ground—eight pieces . . . . . <i>Walter</i>	4	0	0
950	A breakfast-service—blue flowers—113 pieces (withdrawn)			
951	Twenty breakfast-cups and saucers—different; 24 plates; and 4 jugs and covers—white and gold . . . . . <i>T. Fitzgerald, Esq.</i>	5	10	0
952	Twenty tea and coffee-cups, and 24 saucers, of two patterns; and 2 jugs and covers . . . . . <i>P. Box, Esq.</i>	3	3	0

THE STOWE CATALOGUE.

		£	s.	d.
953	Eighteen breakfast-cups and 19 saucers, of two patterns; and 2 jugs and covers . . . . . <i>P. Box, Esq.</i>	3	10	0
954	A white embossed breakfast-set—forty-one pieces; and 2 jugs and covers <i>Agent</i>	3	13	6
955	A blue and white dinner-service—eighty-nine pieces (withdrawn)			
956	A dinner-service—salmon colour and gold, with arms, consisting of two tureens, covers, and stands, eight sauce ditto, four scroll and six oblong dishes, covers, and liners, twenty-seven dishes, and 119 plates <i>T. Delarue, Esq.</i>	29	18	0
957	A dessert-service—white and gold, embossed, four ice-pails, six tureens, covers, and stands, four dishes on feet, six shell ditto, six circular, six square, seven oval, eleven deep plates, and thirty-six plates . . . <i>S. M. Peto, Esq., M.P.</i>	12	1	6
958	A similar service . . . . . <i>S. M. Peto, Esq., M.P.</i>	13	13	0
959	Three dozens of plates, similar . . . . . <i>S. M. Peto, Esq., M.P.</i>	4	15	0
960	Three dozen ditto . . . . . <i>S. M. Peto, Esq., M.P.</i>	4	15	0
961	A breakfast-service—pink, white, and gold—twelve breakfast-cups and saucers, twelve tea-cups, twelve coffee-cups and saucers, four butter-tubs, four basins, four muffin-plates, four fruit-stands, two dishes and covers, four sugar-basins, two milk-pots, two jugs, six dishes, four large and sixteen smaller plates, two egg-stands, and twelve cups . . . <i>A. Baily, Esq.</i>	11	0	6
962	Twelve breakfast-cups and saucers; 11 tea-cups; 12 coffee-cups and saucers; 4 butter-tubs; 4 basins; 4 muffin-plates; 4 fruit-stands; 2 dishes and covers; 4 sugar-basins; 2 milk-pots; 2 jugs; 6 dishes; 4 large and 15 smaller plates; 2 egg-stands; and 4 cups . . . <i>Brewitt</i>	9	19	6
963	Twelve breakfast-cups and saucers; 8 coffee-cups and saucers; 4 butter-tubs; 3 basins; 5 muffin-plates; 4 fruit-stands; 2 dishes and covers; 4 sugar-basins; 2 milk-pots; a jug; 6 dishes; and 19 plates <i>King and Stone</i>	9	19	6
964	A beautiful Dresden dinner-service, with pastoral subjects and bouquets in blue between each, two soup-tureens, covers, and stands, a bowl, eighteen dishes, twenty-four soup, and eighty-four table-plates <i>Lord Holland</i>	69	6	0
965	Two basins and 12 plates, with flowers . . . . . <i>Owen</i>	5	5	0

SEVRES SERVICES.

966	A dessert-service—green borders, with birds in compartments, two tureens, covers, and stand, a centre, four square, six round, two larger, two octagonal, and four oval dishes, and thirty-six plates . . . <i>Owen</i>	97	13	0
Mr. Owen has since sold this beautiful service to W. Wigram, Esq., of Bennington Park, Herts.				
967	Four square, 6 round, 2 larger, 2 octagonal, and 4 oval dishes, of similar pattern; and 40 plates . . . <i>Hon. F. Leveson Gower</i>	89	5	0

# THE STOWE CATALOGUE.

968	Twelve plates—turquoise and gold borders, with flowers	<i>Town and Emanuel</i>	£	s.	d.
969	Twelve ditto . . . . .	<i>Town and Emanuel</i>	31	10	0
970	A pair of seaux—turquoise, with Watteau subjects	<i>Attenborough</i>	30	0	0
970*	Another pair . . . . .	<i>Attenborough</i>	23	12	6
			21	10	6

The two last lots were very beautiful specimens. Mr. Attenborough was fortunate in securing them for something less than half the amount realised by similar lots in the Fourth Day's Sale.

## PRINT-ROOM.

971	A circular box, of oriental japan, in three divisions	<i>Hall</i>	3	3	0
972	A beautiful coffer, of tortoiseshell, inlaid with buhl work, with groups of flowers, and mountings of or-molu . . . . .	<i>Redfern</i>	27	6	0
973	A smaller coffer, with three divisions—mounted with metal, and painted with sea-ports . . . . .	<i>Agent</i>	10	10	0
974	A pair of burnt-in dishes, with arms, 18 inches diameter, on gilt tripod slabs	<i>S. M. Peto, Esq., M.P.</i>	14	3	6
975	The beautiful models, in Sèvres biscuit, of the children reading and writing, 15 inches and 14 inches high, in porcelain plinths, with glass shades . . . . .	<i>E. L. Betts, Esq.</i>	37	16	0

These groups, which are very beautiful, are not of Sèvres, but of Angoulême manufacture.

976	A clock, by Baillon, in a marble case, surmounted by two figures of cupids in or-molu, upon an or-molu pedestal, with five slabs of Sèvres porcelain, painted with figures of children and flowers	<i>G. M. Daubeny, Esq.</i>	35	14	0
977	A pair of candlesticks, of Dresden porcelain	<i>Jos. H. Barchard, Esq.</i>	6	15	0
978	A pair of Dresden basins, with rams' heads and festoons—painted with views	<i>Messrs. Herring, of Fleet Street</i>	18	18	0
979	A clock, by Le Pautre, in an or-molu case, surmounted by a bust of Homer in bronze . . . . .	<i>Russell</i>	9	0	0
980	A rosewood screen, with a Chinese drawing of a female at a window—broken	<i>H. Duval, Esq., Charlotte Street, Bedford Square</i>	2	0	0
981	A noble bowl and cover, with upright handles of oriental enamel, of sacred symbols, on copper, the legs elephants' heads, the top surmounted by an openwork knob, with a dragon's head; and—				
981*	A plinth, of curious wood—mounted with or-molu, and panelled with ebony inlaid with ivory . . . . .	<i>Owen</i>	63	0	0

This extraordinary "bowl and cover," as described in the catalogue, was in reality a censer used by the Chinese in their religious exercises. It was brought to England, and presented to the Duke of Buckingham, by Captain Willes Johnson, R.N., who purchased it at Amoy. There can be no doubt it had been stolen from some Imperial joss-house, as the vendor was in great alarm lest it should be discovered by the authorities; and, in order to obtain possession of it, Captain Johnson was obliged to remove it at night on board his ship, the *Wolverine*. As will be seen above, Mr. Owen, of Bond Street, purchased it at the sale, but he has since re-sold it to Captain Johnson for £73.

# THE STOWE CATALOGUE.

- 982 A pair of superb candelabra, the stem and pedestal of Sèvres bleu du Roi, mounted with or-molu: they support vases with terminal heads at the handles, and feet of marine horses; from the vases spring branches of poppies, with nozzles for five lights each—8 feet 6 inches high  
*E. L. Betts, Esq.* 246 15 0

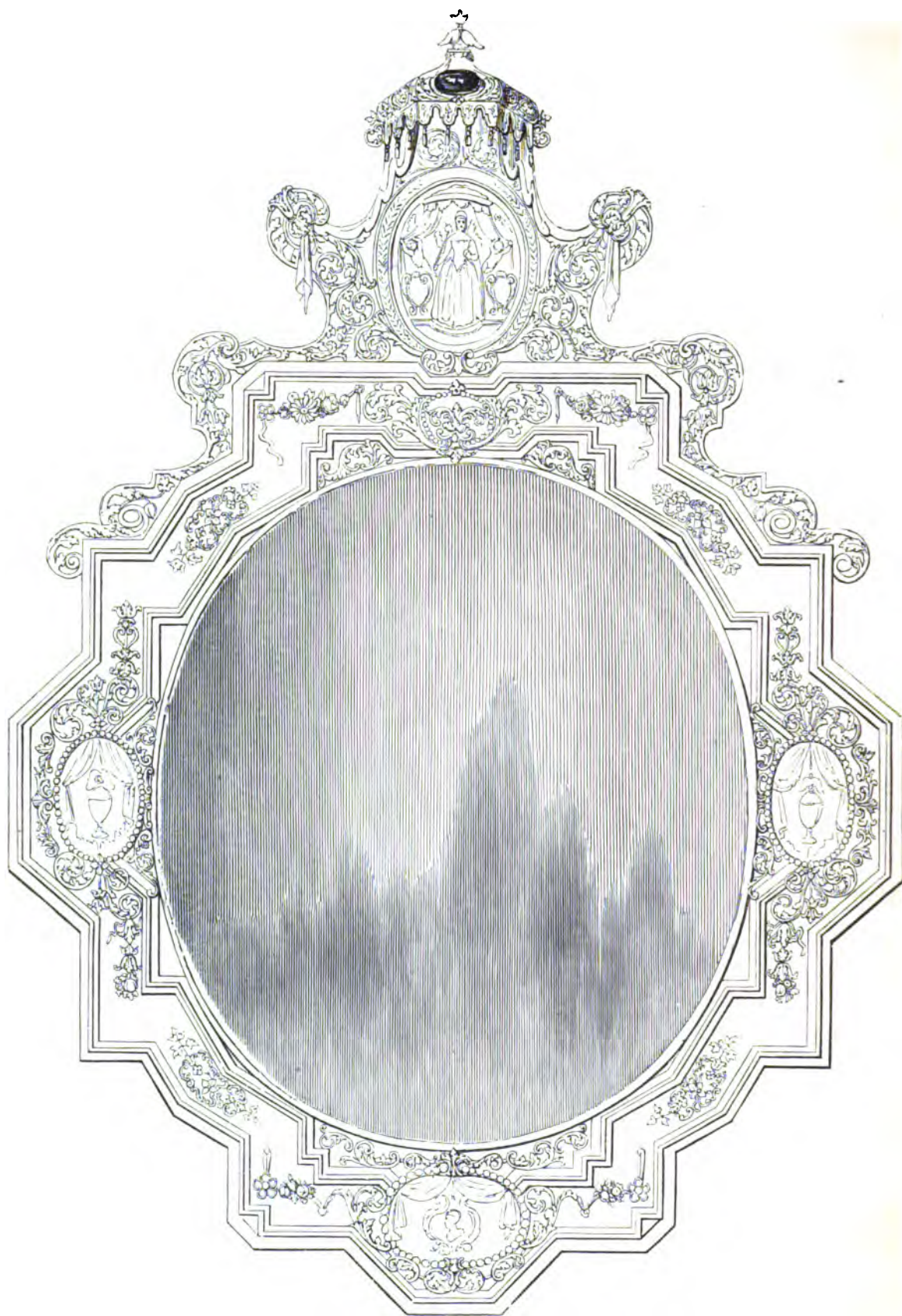
## STATE DRESSING-ROOM.

This apartment was called the Green Drawing-room before the visit of Her Majesty the Queen to Stowe, in 1845.

### FURNITURE, &c.

- 983 A very handsome Brussels carpet (new), 10 yards by 7 yards *J. S. Leigh, Esq.* 27 6 0  
 984 A hearth-rug . . . . . *J. S. Leigh, Esq.* 5 7 6  
 985 A steel and or-molu fender; a set of fire-irons; and a guard *Agent* 4 12 6  
 986 A pair of curtains; and draperies for two windows, of rich satin damask, with gimp and fringe, with gilt cornice, ornamented with carved shells  
*Hume* 35 14 0  
 987 A large sofa, with gilt frame, with squab and two bolsters, covered with crimson satin damask, and printed cotton covers *S. M. Peto, Esq., M.P.* 12 12 0  
 988 A smaller sofa, with carved and gilt frame, covered with crimson and white satin damask, with extra crimson silk and printed cotton covers  
*S. M. Peto, Esq., M.P.* 17 10 0  
 989 A set of four arm-chairs—white and gold, the backs and seats covered with crimson satin worked with white silk . . . *Town and Emanuel* 38 0 0  
 990 Three fauteuils, with carved and gilt frames, the seats and backs covered with tapestry of pastoral subjects, with two sets of covers *King and Stone* 49 7 0  
 991 An easy chair, covered with printed cotton, with a cushion covered with needlework . . . . . *A. Robarts, Esq.* 6 10 0  
 992 A high-back chair, with white and gold frame, the back and seat covered with flowered crimson satin damask . . . *S. M. Peto, Esq., M.P.* 11 11 0  
 993 A toilet commode, white and gold, with masks and ornaments in relief on the panels, with folding doors, and a white marble slab; and—  
 994 An oval dressing-glass, 23 inches by 18 inches, in a white and gold frame, with cupids and an oriental drapery, painted with flowers *R. H. Grundy* 52 10 0  
 These two lots were sold together.  
 995 A five-leaf screen, with white and gold carved frame, panelled with muslin, in needlework of beautiful design . . . *S. M. Peto, Esq., M.P.* 31 10 0





TOILET GLASS.  
(1012.)



THE STOWE CATALOGUE.

			£	s.	d.
996	A very elegant small table, of brass, tortoiseshell, and mother-o'pearl, with masks and mouldings of or-molu . . . . .	<i>R. H. Grundy</i>	44	2	0
997	The companion table . . . . .	<i>S. M. Peto, Esq., M.P.</i>	43	1	0
998	A clock, by Baillon, in a case of or-molu, in old French taste . . . . .	<i>T. Fitzgerald, Esq.</i>	20	9	6
999	A beautiful pier-table, of buhl, of the very finest period, with masks of satyrs, and other decorations of or-molu . . . . .	<i>Owen</i>	50	0	0
	This table was formerly in the possession of royalty. Its companion was bought by Mr. Owen at the sale of the late Princess Sophia's effects.				
1000	A pair of small pedestal cabinets, the panels of the finest old marqueterie, of vases and flowers, and mouldings and masks of or-molu . . . . .	<i>Goslett</i>	54	12	0
1001	A pair of carved and gilt pole fire-screens, with yellow satin mounts . . . . .	<i>E. L. Betts, Esq.</i>	31	10	0
1002	A horizontal grand pianoforte, by Broadwood, in a case of pollard oak, and leather cover . . . . .	<i>S. M. Peto, Esq., M.P.</i>	126	0	0
	This instrument was selected for the Duke of Buckingham, from Broadwood's, by the late Sir Gore Ouseley.				
1004	A pier-glass, in six divisions, in gilt frame . . . . .	<i>B. Capell</i>	9	19	6
1005	A mahogany double desk, and a music-stool . . . . .	<i>Walesby</i>	1	11	0
1006	A rosewood music-stool, covered with needlework . . . . .	<i>S. M. Peto, Esq., M.P.</i>	2	10	0
1007	A tambourine; a triangle; and a pair of castanets . . . . .	<i>T. Grissell, Esq.</i>	5	0	0
1008	A set of five beautiful cushions, covered with satin damask, with flowers in colours on a purple ground . . . . .	<i>Owen</i>	8	15	0
1009	A small circular rosewood table . . . . .	<i>L. Sotheby, Esq.</i>	1	10	0
1010	A mahogany Canterbury . . . . .	<i>Rev. E. A. Uthwatt</i>	0	16	0
1011	A beautiful knee-hole dressing-table of the richest buhl, of tortoiseshell and brass, with eight drawers . . . . .	<i>R. S. Holford, Esq.</i>	73	10	0
1012	A beautiful oval toilet-glass, the frame of tortoiseshell, encrusted with arabesques of or-molu, under a canopy—above is a figure of Queen Anne in relief . . . . .	<i>King and Stone</i>	41	0	0
	This frame is composed of tortoiseshell, and ornamented with or-molu. Under the canopy at the top is a medallion, having a full length portrait of Queen Anne in relief upon it; while the oval compartments, at the sides and bottom of the glass, contain small paintings of vases, surrounded by curtains, &c. It is a very beautiful specimen of the decorative furniture of Queen Anne's time. A sketch of this frame will be found among the illustrations to this volume.				
1013	A small octangular table, of buhl . . . . .	<i>Mrs. Morgan, Biddlesden Park</i>	8	8	0
1014	The companion table . . . . .	<i>Mrs. Morgan</i>	8	8	0
1015	A magnificent pier-table, the frame composed of figures in rich Italian taste, carved and gilt, with shaped black and gold marble slab . . . . .	<i>S. M. Peto, Esq., M.P.</i>	50	8	0
1016	The companion pier-table . . . . .	<i>J. and W. Dent, Esqrs.</i>	49	7	0
1017	A pair of Chinese hand-screens, of exquisite workmanship . . . . .	<i>J. H. Browne, Esq.</i>	3	18	0

THE STOWE CATALOGUE.

1018	A pair of candelabra, composed of a pair of oriental figures supporting baskets—carved in pear-tree—on richly ornamented stands . . . . .	<i>Earl of Mansfield</i>	79	16	0
1019	A pair of ditto . . . . .	<i>Earl of Mansfield</i>	87	3	0
<p>These very beautiful pieces of decorative furniture, exquisitely carved in pear-tree, form a set of figures personifying the four quarters of the globe. The two we have selected for illustration represent Asia and Africa, and the elegance of the design, richness of detail, and vigour of execution, are alike remarkable—the attributes of each being exquisitely varied in arrangement and character. The two other figures represent Europe and America: the former is sculptured as a fisherman offering a handful of fish for sale; the latter, in the usual style in which an American Indian (or rather a native of Virginia) is portrayed. All the figures are designed as holding baskets on their heads, thus serving as pedestals either for lights or specimens of Sèvres Porcelain. The figures seem to have been sculptured about a hundred years since. They were purchased at a sale at Mount Nebo, near Taunton, by Messrs. Town and Emanuel, who sold them to the Duke of Buckingham, and supplied the very elegant pedestals upon which they stand. We believe they were presented to the owner of Mount Nebo by the late King Charles X., for some important service rendered.</p>					
1020	A knee-hole table of old and very fine buhl, on tortoiseshell, with a cupboard and four drawers . . . . .	<i>Hume</i>	49	0	0
1021	A noble armoire, of ebony, the panels of tortoiseshell and buhl, with subjects from Ovid in or-molu, in relief. The insides of the folding-doors are also ornamented with inlaid woods and metal, the hinges are in rich taste, and the top and base are richly ornamented with masks of or-molu . . . . .	<i>Redfern</i>	210	0	0
<p>This superb piece of furniture is one of the old heir-looms at Stowe. The Marquis of Hertford is said to be its present owner.</p>					
1022	A Chinese table-screen, the panel painted with a ceremony—in rosewood frame . . . . .	<i>Rev. E. A. Uthwatt</i>	2	8	0
1023	A knee-hole table of the richest buhl, with seven drawers and cupboard . . . . .	<i>S. M. Peto, Esq., M.P.</i>	48	6	0
1024	A shaped table, of marqueterie, of flowers in different curious woods, with drawers and ornaments of or-molu, the centre covered with green morocco . . . . .	<i>Goslett</i>	42	10	6
1025	A beautiful inkstand, of silver, partly gilt, composed of two ewers, with terminal figures for handles, and a bell on a salver—the whole richly chased with arabesques in old Italian taste . . . . .	<i>Redfern</i>	33	0	0
1026	A buhl commode, with four large drawers of very rich work, with massive handles and ornaments . . . . .	<i>Hon. F. Leveson Gower</i>	36	4	6
1027	A square table, of old marqueterie, with arabesque ornaments in Italian taste . . . . .	<i>Goslett</i>	16	16	0

CHINA, &c.

1028	A stand for flowers—a beautiful specimen of the finest old Chelsea green —painted with a subject from Roman history <i>W. Barker, Esq., Chelsea</i>	16	5	6
1029	A pair of oriental enamel jars and covers 			

THE STOWE CATALOGUE.

		£	s.	d.
1030	A large bath, of English porcelain—beautifully painted with natural flowers . . . . . <i>T. Beards, Esq., Stowe</i>	5	0	0
1031	A small jar and cover, of oriental enamel, with flowers in relief—mounted with or-molu . . . . . <i>Goslett</i>	6	15	0
1032	A superb tureen, cover, and dish, of the rarest old Chelsea—painted with exotic birds, and festoons and insects, in gold, upon deep blue ground, with mouldings in gold, in relief . . . . . — <i>Popham, Esq.</i>	24	0	0
1033	Two green enamelled oriental dishes; an old japan dish; and an old glass scalloped dish . . . . . <i>N. Cooke, Esq.</i>	3	3	0
1034	Four chocolate-cups—honeycombed and burnt-in—oriental; and 2 enamelled cups . . . . . <i>Attenborough</i>	3	0	0
1035	A beautiful burnt-in basin and cover, with arms; and a pair of enamelled bottles, with plants and insects—small . . . . . <i>Rev. H. W. Sibthorp</i>	5	5	0
1036	A pair of hexagonal jars, of very fine old Worcester—deep blue and gold, with exotic birds . . . . . <i>Owen</i>	26	10	0
<p>Mr. Owen has since sold these vases to Colonel Sibthorp, M.P. The Porcelain Manufacture of Worcester, long in high esteem, and of which the choice early productions always bear very high prices, commenced about the middle of the last century. Its success was mainly promoted by a talented physician, Dr. Wall, of Worcester,—a skilful chemist, and of no ordinary ability in art. Some writers have considered the Worcester China as the earliest "soft paste" fabricated in England. The gilding is of remarkable perfection; the first good specimens are chiefly imitations of the China of Saxony and the East, then in high reputation. The marks by which this manufacture was distinguished are a crescent, the letter "W," or a stamp imitating a well-known Chinese mark, and which may be described as a cross, formed by many lines, upon a lozenge. The invention of printing on porcelain, in lieu of designing the whole of the ornaments by hand, was made at Worcester, and some early specimens are curious, exhibiting subjects approaching, in character and costume, to the designs of Hogarth.</p>				
1037	A pair of beakers, of old japan . . . . . <i>S. M. Peto, Esq., M.P.</i>	4	0	0

Amount realised by Eighth Day's Sale £2698 : 17 : 6.

## THE NINTH DAY'S SALE.

THURSDAY, AUGUST 24.

A FURTHER selection of Table China, some superb Sèvres Services from the State Dressing-room, and the magnificent Furniture of the State Bed-room, constituted the catalogue for this day.

### TABLE CHINA.

		£	s.	d.
1039	A white and gold set, with spots, consisting of ten breakfast-cups and twelve saucers, six coffee-cups and saucers, a stand and a plate, and two tea-cups and saucers . . . . . <i>Bought by Zimmerman</i>	1	16	0
1040	A service, with a border of flowers, consisting of nine tea-cups and twelve saucers, nine coffee-cups and twelve saucers, two plates, and a sugar-basin and cover . . . . . <i>The Misses Yardley</i>	2	0	0
1041	A set—with blue and gold stripes, consisting of six tea and seven coffee-cups, and seven saucers, and two plates . . . . . <i>Agent</i>	2	8	0
1042	A set, blue and gold with flowers, consisting of twelve tea and twelve coffee-cups, and twelve saucers, sugar-basin and cover, slop-basin, milk-pot, and two plates . . . . . <i>Edwards, of Gerrard Street</i>	4	4	0
1043	A dessert-service, of Derby porcelain—white and gold, with flowers, consisting of nineteen dishes, two sugar-basins and stands, and forty-four plates . . . . . <i>Owen</i>	6	5	0

This service is now the property of the Earl of Oxford. The decline of the manufacture at Chelsea, about 1780, led to the establishment of works of considerable celebrity at Derby, where, according to some accounts, a manufactory had been commenced, about 1750, by Mr. Duesbury. The Chelsea moulds and "properties" being transferred thither, a fine and richly decorated porcelain was produced, known as "Derby-Chelsea," and marked with the "D" traversed by the anchor of the Chelsea Wares. At a later time, the anchor was omitted, and the "D" used alone, surmounted by a crown, the manufactory being designated as "royal."

# THE STOWE CATALOGUE.

		£	s.	d.
1044	A dessert-service, of Berlin porcelain with openwork edges—beautifully painted with flowers, consisting of four baskets, two tureens, covers, and stands, twelve circular dishes, and twenty-four plates . . . . .			
	<i>Hon. F. Leveson Gower</i>	43	1	0
1045	An English dessert-service, with the Garter, consisting of four ice-pails, three bowls, four tureens, covers, and stands, twenty-four dishes, and sixty-seven plates . . . . .			
	<i>Zimmerman</i>	12	1	6
1046	A beautiful Sèvres basin, cover, and stand—turquoise, with pastoral subjects in compartments . . . . .			
	<i>Rev. H. W. Sibthorp</i>	16	5	6
1047	Six Sèvres coffee-cups and saucers—turquoise, painted with birds . . . . .			
	<i>King and Stone</i>	16	0	0
1048	Twelve Dresden custard-cups and covers—painted with flowers . . . . .			
	<i>Shaw</i>	2	2	0
1049	Six ditto, without covers . . . . .			
	<i>Mrs. Fletcher, Dudley</i>	1	1	0
1050	A beautiful set of Dresden porcelain, consisting of twelve tea and six coffee-cups, and nineteen saucers—exquisitely painted with flowers . . . . .			
	<i>King and Stone</i>	5	0	0
1051	Twelve Dresden dessert-plates—exquisitely painted with fruits . . . . .			
	<i>Mrs J. Aldworth, Frilford, Abingdon</i>	8	5	0
1052	Twelve ditto . . . . .			
	<i>Mrs. J. Aldworth</i>	8	7	6
1053	Twelve ditto . . . . .			
	<i>Rev. H. W. Sibthorp</i>	8	8	0
1054	Twelve ditto . . . . .			
	<i>Davis, of Boston</i>	8	8	0
1055	Twelve ditto . . . . .			
	<i>Goslett</i>	7	7	0
1056	Twelve ditto . . . . .			
	<i>Agent</i>	7	7	0
1057	Twelve ditto . . . . .			
	<i>Davis</i>	7	0	0
1058	Eighteen ditto . . . . .			
	<i>Agent</i>	9	0	0
1058a	Eighteen ditto . . . . .			
	<i>Agent</i>	7	15	0
1058b	Eighteen ditto . . . . .			
	<i>Hon. S. Ponsonby</i>	5	15	0

## STATE DRESSING-ROOM.

### SEVRES.

- 1059 An exquisite ewer and basin—painted with subjects from the antique, and studded with imitations of precious stones, upon a jade green ground . . . . . *Lord Ward* 80 17 0

This was a superb specimen of the manufacture, its form being exceedingly graceful, and its colour and decoration most harmonious. The lip of the ewer is richly gilded, and wreaths, and other fanciful enrichments, studded with imitations of precious stones, and subjects painted from the antique, cover the surface of both the ewer and the basin. A very spirited competition took place for its possession between Mr. Watkins, for Lord Ward, and Mr. King, for the Earl of Lonsdale. The former, however, ultimately secured it for the price quoted.

# THE STOWE CATALOGUE.

		£	s.	d.
1060	An ewer and basin—rose du Barri, with ribbons of green, and painted with fruit . . . . . <i>Town and Emanuel</i>	26	5	0
1061	An ewer and cover, and basin—green and gold, with bouquets of flowers <i>Rt. Hon. Sir F. T. Baring, Bart., M.P.</i>	52	10	0
1062	A small seau, with bouquets . . . . . <i>Agent</i>	4	4	0
1063	A pair of large seaux—turquoise, painted on both sides, with subjects from Watteau . . . . . <i>Rt. Hon. Sir F. T. Baring, Bart., M.P.</i>	31	10	0
1064	A pair of ditto . . . . . <i>R. S. Holford, Esq.</i>	25	4	0
1065	An ewer and basin—turquoise, with subjects . . . . . <i>Mark Philips, Esq.</i>	16	16	0
1066	An ewer and basin—deep blue, with festoons in gold, and bouquets . . . . . <i>Town and Emanuel</i>	26	5	0
1067	A scalloped plateau—turquoise, with a subject from Watteau, and bouquets <i>T. Grissell, Esq.</i>	10	10	0
1068	A salver, with two handles—yellow, with arabesques, in the centre a subject of Italian peasants, after Lingelback . . . . . <i>Charles Cope, Esq.</i>	23	2	0
1069	A beautiful salver, of scalloped form, with bouquets <i>Sir Anthony Rothschild</i>	10	10	0
1070	A large seau, of the same pattern . . . . . <i>Sir Anthony Rothschild</i>	6	16	6
1071	A pair of seaux—rose du Barri, painted with exotic birds . . . . . <i>Owen</i>	21	0	0
1072	A pair of beautiful pedestal flower-stands—painted with trophies in columns, and trellis-work of blue—very elegant . . . . . <i>Owen</i>	19	8	6
1073	A large salver—turquoise, with a subject after Watteau, and bouquets—mounted in or-molu, with dragon handles . . . . . <i>E. L. Betts, Esq.</i>	35	3	6
1074	A pair of candelabra, composed of vases—green, with exotic birds in compartments, and mountings of or-molu, in rich old taste, and branches, of lilies, for five lights each, springing from them . . . . . <i>Goslett</i>	48	6	0

## STATE BED-CHAMBER.

This apartment was called the Rembrandt Room previously to Queen Victoria's visit. The pictures by that master have decorated its walls up to the present time.

1075	A noble bowl and cover, of old japan . . . . . <i>Rev. H. W. Sibthorp</i>	16	16	0
1076	A ditto, with handles . . . . . <i>Rev. H. W. Sibthorp</i>	22	1	0
1077	Four beautiful coffee-cups, of old Chelsea—blue and gold—painted with dancing figures; and—			
1078	Six ditto—imperfect . . . . . <i>Town and Emanuel</i>	6	6	0
These two lots were sold together.				
1079	A pair of præfericula, of oriental blue—pencilled with gold—mounted with or-molu—one imperfect . . . . . <i>Goslett</i>	7	7	0

THE STOWE CATALOGUE.

		£	s.	d
1080	A set of four cups, of oriental white ware—mounted with flowers of gilt <i>Russell</i>	5	0	0
1081	A set of three toilette-bottles, of tortoiseshell, inlaid with flowers of silver <i>Redfern</i>	14	3	6
1082	A beautiful vase of rock-crystal, formed as a shell, and engraved on a stem and foot of the same, the cover surmounted by a triton: the foot set with jacinths and lapis lazuli . . . . . <i>Durlacher, Jun.</i>	25	0	0
When this vase was brought forward, the auctioneer's request for a bidding was answered by Mr. Durlacher, who offered £25 in one sum. No advance being made, the vase was knocked down to him for that amount.				
1083	A pair of superb oriental jars—painted with fang-ho-angs and other birds and plants, with borders of the richest enamel: the covers surmounted by birds—gilt—5½ inches high . . . . . <i>Lord Ward</i>	122	17	0
1085	Two drinking-glasses and stands; 2 cups and covers; and 2 toilette-bottles, of gilt glass . . . . . <i>N. Cooke, Esq.</i>	4	2	6
1086	A set of four salts, of Dresden, on tripod stands—with heads <i>Garrard</i>	4	10	0
1087	A cup, of crystal, engraved in panels—mounted with silver gilt, engraved and set with fourteen large amethysts . . . . . <i>W. Green, Esq.</i>	12	1	6
1088	A pair of toilette-candlesticks, the stems of spirally twisted ruby glass, on tripod stands of or-molu . . . . . <i>O. Bourne, Esq.</i>	29	8	0
1089	A pair of exquisite taper-candlesticks, of agate—mounted with silver gilt, with masks, lizards, and insects of the most beautiful work . . . . . <i>Sir Anthony Rothschild</i>	48	16	6
These candlesticks were very beautiful specimens of workmanship, and generally believed to be antique. They were put in at five guineas, from which sum they ran rapidly up to forty. The biddings then became more select, and were chiefly confined to Sir Anthony Rothschild and one or two other parties: Sir Anthony at length secured their possession for forty-six and a half guineas. When the hammer fell, the manager of a well-known London house, rising from his seat at the table, quietly remarked—"I made them and sold them for less than half the money." This observation naturally occasioned some excitement in the room; and Mr. Manson, who was selling, administered a rather sharp rebuke to the gentleman alluded to. Having witnessed the occurrence, we are inclined to attribute the remark to a very natural feeling of surprise at the success of the manufacturer's art in deceiving the connoisseur, and to acquit the party of any blame in the matter.				
1090	A Geneva watch, in a paper weight, with Swiss views, and enamelled case, with upright handles . . . . . <i>Russell</i>	13	13	0
This little article is remarkable for the richness and elegance of the enamelled ornaments with which it is covered. It was brought from Geneva by the late Duke of Buckingham.				
1091	A Sèvres flower-stand, of elegant form, in two divisions—painted with flowers, and a rustic landscape on the centre panel . . . . . <i>Webb</i>	40	19	0
1092	A beautiful Sèvres chocolate-cup and saucer—turquoise, with subjects, after Watteau . . . . . <i>Rev. H. W. Sibthorp</i>	11	0	6
1093	A pair of beautiful Sèvres quatre-foil stands—turquoise, with exotic birds <i>Rev. H. W. Sibthorp</i>	22	1	0

THE STOWE CATALOGUE.

		£	s.	d.
1094	A large Sèvres bowl—turquoise, with subjects of cupids on the outside, and fruits and flowers, and a subject after Watteau, within <i>Lord Ward</i>	48	6	0
1095	A beautiful cup, with figures and trees encrusted in gold enamel—with a foot, silver gilt, set with rubies . . . . . <i>Garrard</i>	6	10	0
1096	A shallow bowl—turquoise—painted with exotic birds <i>Lord Ward</i>	11	0	6
1097	The companion bowl . . . . . <i>Lord Ward</i>	11	0	6
1098	A pair of Dresden leaf-shaped dishes, with flowers . . . . . <i>Garrard</i>	3	10	0
1101	An or-molu bell; and a snuff-box, of agate . . . . . <i>Agent</i>	2	8	0
1102	A beautiful bonbonniere, of matrix of amethyst—gold mounted, and set with small brilliants . . . . . <i>Owen</i>	11	2	6
	This is a very beautiful piece of jewellery, of elegant form and character. It is now the property of Sir John Cathcart.			
1103	A scent-bottle, with dancing figures, of old Chelsea; and a pair of ditto spoons . . . . . <i>Webb</i>	2	17	0
1104	A leaf-shaped inkstand, of white porcelain, with enamelled covers . . . . . <i>Miss L. Broughton</i>	3	5	0
1105	A casket, the top composed of jade—inlaid with flowers, of beautiful oriental work . . . . . <i>R. Solomon</i>	12	0	0
1106	An octagonal casket, of silver gilt, with plates of crystal, set with Indian polished rubies and emeralds—on feet, of agate: the top with a <i>lusus naturæ</i> of pearl, set as a Chinese figure . . . . . <i>O. Bourne, Esq.</i>	23	12	6
	This is an interesting specimen of Indian workmanship, the framework of the casket in which the crystal plates are set, being filled with rubies and emeralds of Indian polishing. The lid is framed in pyramidal form, so that the plates meet at the centre, which is crowned by a <i>lusus naturæ</i> of pearl, set in the form of a Chinese figure.			
1107	Twelve figures and ornaments of Chinese jewellery, in silver—some of them set with pearls . . . . . <i>Hailey</i>	2	0	0
1108	A scent-bottle, of amber—mounted with silver gilt, and set with stones . . . . . <i>Zimmerman</i>	2	14	0
1109	An oriental enamelled stand for a watch, with flowers raised; and circular stand . . . . . <i>S. M. Peto, Esq., M.P.</i>	6	0	0
1110	A coffer, inlaid with figures and arabesques in ivory and mother-o'-pearl—of fine old German work . . . . . <i>Owen</i>	7	7	0
1111	The state bedstead—most magnificently carved and gilt, with yellow silk tabaret curtains and hangings; the lining of crimson silk, the canopy with a network of gold and rich scrolls at the angles; the columns formed as Roman fasces: at the head are the arms of Chandos embroidered; with two hair mattresses, a wool mattress, a down bolster, two down pillows, a Marseilles quilt, and a white satin quilted cover <i>Walesby</i>	90	6	0

This bedstead was made for the Prince and Princess of Wales, upon their visit to Stowe, in 1737, and formerly stood in the apartment now called the Duchess's Drawing-room, at the extreme end, on the dais. During the past century, it has formed the resting-place of very many



# THE STOWE CATALOGUE.

£ s. d.

royal personages; among whom we may mention George IV., when Prince of Wales, in 1805, and Louis XVIII., in 1808 or 1809. In 1845, the bedstead was re-gilt and varnished, on the occasion of Her Majesty and the Prince Consort visiting Stowe. The hangings are of red silk, and the fittings altogether of a very costly character. It is covered with a quilt of white satin, embroidered in gold; and at the head of the bed are the royal arms embroidered upon the bag of state, which held the seals of office when Earl Temple was keeper of the privy seal, in the early part of the reign of King George III. To these have since been added the Chandos arms, also beautifully embroidered, which were obtained from a state bed formerly belonging to the Duke of Chandos, at Chandos House. Considerable interest was occasioned by the disposal of this lot. The first bidding was fifty guineas, from which amount it proceeded languidly up to eighty guineas. Mr. P. D. Pauncefort Duncombe, and Mr. Walesby, of Northampton, were the only competitors after it had reached this price, and the lot was ultimately bought by the latter for eighty-six guineas. Its cost from first to last will probably have been nearly ten times that amount. We believe the bedstead is still in Mr. Walesby's possession, and at the disposal of any parties anxious to possess themselves of such a piece of furniture.

1112	A bed-step—white and gold, covered with crimson velvet—carved in beautiful taste	S. M. Peto, Esq., M.P.	10	10	0
1113	A ditto	S. M. Peto, Esq., M.P.	10	10	0
1114	A pedestal cupboard—a fluted half-column—white and gold with marble top	S. M. Peto, Esq., M.P.	11	0	0
1115	A ditto	S. M. Peto, Esq., M.P.	10	10	0
1116	A towel-horse—white and gold	S. M. Peto, Esq., M.P.	2	14	0
1117	A basket, lined with crimson satin	T. Grissell, Esq.	5	5	0
1118	A set of six chairs—white and gold, with cane seats—gilt	G. Moffat, Esq., M.P.	15	5	0
1119	A folding horse—white and gold	S. M. Peto, Esq., M.P.	4	0	0
1120	An elegant sofa-table, of mahogany—painted white and gold, the top covered with light velvet—in the taste of the Renaissance	S. M. Peto, Esq., M.P.	16	16	0
1121	A silk table-cover—stuffed	Agent	5	15	0
1122	A toilette-table, covered with oriental silk, and drapery of point lace	Ryman	5	5	0
1123	A pair of white and gold arm-chairs, the seats and backs covered with crimson satin worked with white silk	Edwards	19	0	0
1124	A pair of pole fire-screens—white and gold, with worked silk mounts	A. Robarts, Esq.	29	18	6
1125	A very elegant cheval dressing-glass, with white and gold frame, with arched top—56 inches by 28 inches	S. M. Peto, Esq., M.P.	36	4	6
1126	A circular table, with a white marble slab, supported by a figure of a boy in white and gold	E. L. Betts, Esq.	26	15	6
1127	The companion table, the top cut for a basin	S. M. Peto, Esq., M.P.	23	2	0
1128	A rich flowered silk table-cover; and a crimson ditto	King and Stone	17	6	6
1129	A crimson and white satin toilette-table-cover	S. M. Peto, Esq., M.P.	0	14	0
1130	A very magnificent Persian carpet, of shawl pattern, with a border of birds and flowers—8½ yards by 5¼ yards	Webb	57	15	0
This is a truly magnificent carpet; and is said to be the largest ever imported. The Duke of Buckingham, we believe, gave £200 for it.					
1131	A Persian rug	W. Green, Esq.	3	5	0

THE STOWE CATALOGUE.

			£	s.	d.
1132	A steel and or-molu fender ; a set of fire-irons ; and a guard	<i>Agent</i>	3	11	0
1133	A pair of window-curtains and draperies, of yellow Chinese silk, bordered with crimson silk velvet, and fringed ; and white and gold cornice	<i>Zimmerman</i>	20	5	0
1134	A very large carved and gilt sofa, covered with yellow Chinese silk	<i>P. D. Pauncefort Duncombe, Esq.</i>	8	15	0
1135	A foot ottoman, covered with similar silk	<i>John George, Esq., Bicester</i>	1	1	0
1136	A pair of carved and gilt fauteuils, covered with the same silk	<i>P. D. Pauncefort Duncombe, Esq.</i>	8	10	0
1137	Another pair	<i>Sir G. H. Beaumont, Bart.</i>	8	12	0
1138	A superb table-cover, worked with flowers in gold thread, and coloured silk—10 feet by 8 feet 2 inches	<i>Lord Hastings</i>	13	10	0
1139	A fire-screen, with carved and gilt frame, panelled with flowered silk	<i>Mrs. Fletcher</i>	7	7	0
1140	A carved and gilt stool, covered with crimson silk damask	<i>Town and Emanuel</i>	5	5	0
1141	A ditto	<i>Town and Emanuel</i>	5	5	0
1142	Twenty-seven yards of Brussels carpet—about 5 feet 4 inches wide	<i>Garrard</i>	6	10	0
1143	A pair of foot-stools, covered with figured silk	<i>Ryman</i>	2	10	0
1144	A pier-glass, 55 inches by 24 inches—in a frame decorated with panels of silver, embossed with boys, flowers, and other ornaments in high relief ; and a pair of silver girandoles inserted in the frame	<i>S. M. Peto, Esq., M.P.</i>	51	0	0
This superb pier-glass forms a part of the furniture brought from the Doge's Palace.					
1145	A magnificent Venetian carved pier-table—gilt, with three figures of children supporting the top, which is covered with crimson velvet : upon it is a rich stand supporting a small bust of the Queen—with a panel of silver	<i>Hailey</i>	16	5	6
1146	A beautiful cabinet, of marqueterie of the finest old German work, formed as a table supporting a cabinet : on the fronts of the drawers, which are fastened by concealed springs, are subjects and landscapes in marqueterie, of different coloured woods and pearl : in the centre door is a relief, in silver gilt, of Bacchus and Ariadne, of exquisite work ; and above are two small figures of cupids, the body of each composed of a lusus naturæ of pearl	<i>Russell</i>	246	15	0

Of all the exquisite marqueterie cabinets distributed throughout the mansion, this was decidedly the most superb. It is of old German work, and in form resembles a table, having the beautiful outline of the period of Louis XIV. The table supports a cabinet, in which the side portions project from the centre in graceful curves. The wings contain drawers, inlaid with subjects and landscapes, in the most exquisite taste, and bordered with or-molu. These drawers open by means of secret springs in the central division of the cabinet, and the same principle is applied to the drawers in the lower or table portion. The marqueterie is composed of different

# THE STOWE CATALOGUE.

		£	s.	d.
	coloured woods and pearl. The panel to the door of the central portion is filled with a bas-relief, in silver gilt, of Bacchus and Ariadne, of the most exquisite workmanship; and on opening the door, several other small drawers are disclosed. Two small figures of Cupid, each made of a <i>lulus natura</i> of pearl, crown the pillars of the central portion. This superb piece of furniture was purchased for Baron Meyer Rothschild for 235 guineas, after having excited an active competition.			
1147	A table, nearly similar, the door with a relief of flowers: by Boulanger, and subjects after Berghem . . . . .	<i>Redfern</i>	183	15 0
	This was a companion table, of somewhat similar form to the former, but not so richly varied in outline, nor so elaborately inlaid. We believe the Marquis of Hertford is its present owner.			
1148	A table, the frame carved with cupids and flowers, in rich old taste—with a white marble slab . . . . .	<i>Sir G. H. Beaumont, Bart.</i>	15	0 0
1149	A table, the legs with terminal figures of boys, carved and gilt, and a slab composed of specimens of marble and jasper . . . . .	<i>John Inglis Jones, Esq.</i>	38	17 0
1150	A beautiful cabinet, of marqueterie, in groups of flowers and birds, with nine drawers, and a door enclosing six others—the lower part with one long drawer, and folding doors panelled with marqueterie . . . . .	<i>S. M. Peto, Esq., M.P.</i>	73	10 0
1151	A cabinet, nearly similar, the marqueterie of wood and ivory, with fourteen drawers, and a drawer enclosing eleven others: beneath are two drawers and folding doors, pannelled with marqueterie . . . . .	<i>E. L. Betts, Esq.</i>	94	10 0
	These two cabinets were very old pieces of furniture at Stowe.			
1151*	A small buhl cabinet . . . . .	<i>Redfern</i>	23	2 0
1152	A pair of beautiful candelabra, composed of vases of Sèvres bleu du Roi, with handles of goats in or-molu, having branches for seven lights, with boys and goats in or-molu springing from each, and supported on feet, with sphinxes of or-molu . . . . .	<i>Lord Ward</i>	152	5 0
1153	A magnificent high clock, by Stollenwerk, in a case of marqueterie, richly ornamented with figures of boys, trophies, and masks in or-molu . . . . .	<i>Henry Tubb, Esq.</i>	53	11 0
	This clock was purchased for Mr. Tubb, of Bicester, by Mr. Jonas Paxton. It is a superb piece of furniture, and formerly decorated one of the apartments in the Palace of Versailles.			
1154	A beautiful table-cover, of crimson and white satin, with lace border; and—			
1155	Another, worked with flowers, in colours and gold . . . . .	<i>Shaw</i>	4	0 0
	These two lots were sold together.			
1156	Another, of the same pattern, smaller; and—			
1157	Another—smaller, with a border of point lace . . . . .	<i>T. A. Boswell, Esq.</i>	3	5 0
	These two lots were sold together.			
1158	Another—green, worked with flowers, &c. <i>Mrs. Aldworth, Frilford, Abingdon</i>		2	14 0
1159	A pair of pillows, covered with rich flowered silk . . . . .	<i>Mrs. J. Aldworth</i>	3	15 0
1160	An Indian scarf—embroidered with gold (withdrawn.)			

Amount realised by Ninth Day's Sale £2649:6.

## THE TENTH DAY'S SALE.

FRIDAY, AUGUST 25.

### ANTE-LIBRARY.

THE sale to-day comprised the furniture of the Ante-Library; a magnificent collection of Antique Bronzes, Marbles, Etruscan Vases, &c. ; and a few fine specimens of Ancient Greek Pottery.

### FURNITURE, &c.

		£	s.	d.
1161	A handsome crimson figured Brussels carpet, 14½ yards by 5½ yards . . . . .			
	<i>Bought for T. Grissell, Esq.</i>	26	10	0
1162	The damask cover to the carpet . . . . . <i>T. Grissell, Esq.</i>	2	0	0
1163	A ditto rug . . . . . <i>Rev. T. Silvester</i>	1	9	0
1164	A cut-steel fender and fire-irons; and a wire guard . . . . . <i>Agent</i>	1	8	0
1165	An oval table of yew-tree—on carved legs . . . . . <i>T. Fitzgerald, Esq.</i>	3	7	0
1166	A chess and backgammon-table, with semi-circular ends—on standards . . . . .			
	<i>Agent</i>	5	0	0
1167	A set of chess-men, of carved ivory—black and white (withdrawn.)			
1168	A ditto—white and red—wanting one piece (withdrawn.)			
1169	Parts of three sets of chess-men; some backgammon-men; and two grass bags . . . . . <i>Agent</i>	0	17	0
1170	An ottoman, with squab and back cushions—covered with printed cotton . . . . .			
	<i>King and Stone</i>	2	4	0
1171	A ditto . . . . . <i>King and Stone</i>	2	12	0
1172	A bronze and or-molu inkstand; and a taper-stand . . . . . <i>Mrs. Fletcher</i>	3	6	0
1173	An inkstand; and a paper-weight . . . . . <i>Shaw</i>	2	6	0
1174	A pier-table, the slab of antique mosaic—5 feet by 2 feet 6 inches—on a carved and gilt stand . . . . . <i>S. M. Peto, Esq., M.P.</i>	14	3	6

THE STOWE CATALOGUE.

			£	s.	d.
1174*	An ottoman . . . . .	<i>T. A. Boswell, Esq.</i>	3	13	0
1175	A pier-table, with a beautiful slab of porphyry, on a stand of rosewood— partly gilt . . . . .	<i>E. L. Betts, Esq.</i>	10	10	0
1176	The companion table . . . . .	<i>E. L. Betts, Esq.</i>	13	13	6
1177	A pier-table, with a slab of Italian scagliola, in colours, with birds, &c. <i>Lady Glamis</i>		11	5	0
1178	The companion table . . . . .	<i>Lady Glamis</i>	11	15	0
1179	A small pier-table, with a slab—on a stand of rosewood . . . . .	<i>Walesby</i>	2	14	0
1180	A small pier-table, with slab, composed of rare antique marbles, with a plinth of curious wood—inlaid . . . . .	<i>Agent</i>	4	15	0
1181	A dial, by Dutton . . . . .	<i>Agent</i>	5	5	0
1182	A japan cabinet, with folding doors and drawers—on a gilt stand	<i>Agent</i>	4	14	6
1183	Four pairs of rich crimson satin damask curtains, with fringes, cords, and tassels, and brass poles . . . . .	<i>Morant</i>	71	0	0
1184	An easy chair and cushion, covered with green morocco; and an extra cushion, and printed cotton covers . . . . .	<i>J. Richards, Esq.</i>	3	3	0
1185	A ditto, and cushion covered with printed cotton, and extra covers . . . . . <i>Jacobson, of Oxford Street</i>		1	10	0
1186	A mahogany ditto, with gothic frame, and cushion . . . . .	<i>Jacobson</i>	3	19	0
1187	A ditto . . . . .	<i>J. Richards, Esq.</i>	3	17	0
1188	A very handsome library-chair, with rotatory seat, with carved back and legs . . . . .	<i>W. Tite, Esq.</i>	11	0	6
1189	A pair of window-seats, covered with crimson damask, and chintz covers <i>J. Richards, Esq.</i>		3	15	0
1190	Five mahogany chairs, with leather seats (withdrawn.)				
1191	A mahogany card-table; and a footstool . . . . .	<i>Agent</i>	0	10	0

ANTIQUÉ BRONZES, MARBLES, ETRUSCAN VASES, &c.

1192	A pair of bell-shaped vases, of grey granite—18 inches high	<i>Litchfield</i>	6	10	0
1193	A pair of low tripod candlesticks, of bronze	<i>Sir G. H. Beaumont, Bart.</i>	2	12	6
1194	A pair of ditto . . . . .	<i>Ryman</i>	2	12	0
1195	A Chinese cup, of steatite—carved, and lined with metal	<i>W. Wells, Esq.</i>	6	10	0
1196	A Chinese cup, of steatite—carved, and lined with metal	<i>W. Wells, Esq.</i>	5	0	0
1197	A smaller ditto, beautifully carved with vines and fruit	<i>W. Wells, Esq.</i>	4	4	0
1198	A smaller ditto; and—				
1199	A squirrel eating grapes—a beautiful Chinese carving in steatite <i>W. Wells, Esq.</i>		3	5	0
These two lots were sold together.					
1200	A pair of baths, of alabaster—on verde antique plinths . . . . .	<i>Agent</i>	2	15	0

THE STOWE CATALOGUE.

			£	s.	d.
1201	A two-handled vase and cover, of alabaster . . . . .	<i>P. Norton, Esq.</i>	2	10	0
1202	A pair of enamelled basins; and a pair of old japan dishes	<i>H. R. Forster</i>	1	5	0
1203	A pair of screen-mounts, of coloured feathers . . . . .	<i>Goslett</i>	0	13	0
1204	A small tazza, of rosso—on pedestals of breccia Africana . . . . .	<i>John Inglis Jones, Esq.</i>	6	0	0
1205	Mars—in bronze antique . . . . .	<i>Hertz, of Great Marlborough Street</i>	9	19	6
<p>This is an exquisite antique bronze, about 9 inches high, executed at the finest period of Greek art. It is in a high state of preservation, and possesses a beautiful patina. Mr. Hertz purchased it in Paris, about ten years ago, for £80, and subsequently sold it to the Duke of Buckingham. There is, at the present moment, a similar bronze in the possession of M. Benjamin Deleserre, a celebrated continental connoisseur. It is called "<i>La Petit Sauter</i>," and was bought at the sale of Denon's collection for 9000 francs. Another, and somewhat similar, was formerly in the possession of Mr. Payne Knight: it is now in the British Museum.</p>					
1206	Hercules—antique—12 inches high . . . . .	<i>Hertz</i>	6	6	0
1207	Perseus—the companion bronze . . . . .	<i>John George B. T. Hildyard, Esq.</i>	5	5	0
1208	Caracalla—whole length figure in bronze, on giallo pedestal . . . . .	<i>Hertz</i>	10	10	0
<p>This is a Roman bronze of very fine workmanship, and interesting as the portrait of an Emperor, few examples of which are extant.</p>					
1209	A pair of bronze storks, with serpents . . . . .	<i>Agent</i>	7	0	0
1210	Two small bronze models—the temples of Vesta and Jupiter	<i>D. C. Webb, Esq.</i>	4	0	0
1211	A beautiful small model of a fountain, in bronze, with four figures and a dolphin . . . . .	<i>P. Norton, Esq.</i>	6	6	0
1212	Two small Roman Imperial figures, in bronze . . . . .	<i>Hertz</i>	2	5	0
1213	Two small paper-weights, of rosso, with hieroglyphics; and 1, with an owl . . . . .	<i>Town and Emanuel</i>	1	10	0
1214	A model of the biga in the Vatican—on marble plinth . . . . .	<i>Agent</i>	12	1	6
1215	A pair of oriental blue bottles, with lips; and a pair of circular dishes for stands . . . . .	<i>H. R. Forster</i>	2	2	0
1216	An antique bronze bull, with marble pedestal . . . . .	<i>Hertz</i>	6	10	0
1217	Fortune—a beautiful small bronze, on black marble pedestal . . . . .	<i>Hertz</i>	7	17	6
1218	A tazzo, of giallo antico, with handles . . . . .	<i>E. L. Betts, Esq.</i>	5	0	0
1219	A ditto, of rosso . . . . .	<i>E. L. Betts, Esq.</i>	8	0	0
1220	Ganymede—a beautiful antique bronze—10 inches high, on black marble pedestal . . . . .	<i>R. S. Holford, Esq.</i>	21	0	0
1221	A pair of or-molu candelabra, for four lights each, of rich design . . . . .	<i>King and Stone</i>	14	14	0
1222	A pair of beautiful square pedestals, of alabaster, with reliefs of arabesques of beautiful Italian work—in the taste of G. da Udine . . . . .	<i>P. Norton, Esq.</i>	12	1	6
<p>These pedestals formed a part of the shrine at the Abbey of Tongerlo.</p>					
1223	Martiana Augusta, in the character of Venus, with bow of Cupid—an exquisite antique bronze, 9 inches high—on a pedestal of serpentine . . . . .	<i>Mendum, of Bath</i>	12	12	0

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		£	s.	d.
1224	A pair of blue and white gourd-shaped bottles and covers, with Chinese subjects . . . . . <i>Agent</i>	5	15	0
1225	A pair of circular old blue and white dishes . . . . . <i>Agent</i>	2	2	0
1226	Minerva—a beautiful small antique bronze, with a flowing drapery, with the ægis—on a pedestal of black marble . . . . . <i>Hertz</i>	13	2	6
	This is a very fine Greek bronze of the earliest period, and possesses an extraordinary patina.			
1227	The sacred bull of Egypt—an antique bronze on a pedestal of giallo antico . . . . . <i>Hertz</i>	5	15	0
1228	A paper-weight, with a serpent, in bronze; and 1 of oriental alabaster, with the swan . . . . . <i>Rev. C. W. Selby Lowndes</i>	2	5	0
1229	A beautiful small group of six dancing cupids, in bronze, on marble plinth . . . . . <i>P. Norton, Esq.</i>	5	10	0
1230	A beautiful small figure of Mercury, of antique bronze . . . . . <i>Hertz</i>	1	10	0
1231	The Mercury of G. di Bologna—a small copy in bronze; and the fountain in the Piazza Navona, in Rome . . . . . <i>D. C. Webb, Esq.</i>	5	10	0
1232	Hygeia—a beautiful antique figure, 12 inches high—on a half-column of black marble . . . . . <i>R. S. Holford, Esq.</i>	30	9	0
1233	A match-pot, with Chinese animals in relief—a fine specimen of bamboo . . . . . <i>N. Cooke, Esq.</i>	2	10	0
1234	A smaller ditto—more elaborately carved with Chinese figures . . . . . <i>N. Cooke, Esq.</i>	2	2	0
1235	A model of the tomb of Scipio, of giallo antico, with the inscription . . . . . <i>J. Combe, Esq.</i>	7	7	0
1236	A model of one of the Egyptian obeliaks, in Rome, with the hieroglyphics and inscriptions, in rosso antico—25 inches high . . . . . <i>W. Tite, Esq.</i>	11	0	6
1237	An obelisk and pedestal, of different antique marbles—29½ inches high . . . . . <i>Col. Pratt</i>	3	13	6
1238	A triangular obelisk—a beautiful specimen of rosso antico, 28 inches high . . . . . <i>W. Barker, Esq.</i>	6	16	6
1239	A beautiful vase, of Egyptian form, with cover and upright handles, of antique oriental alabaster—20 inches high . . . . . <i>Hon. F. Leveson Gower</i>	11	0	6
1240	An exquisite oviform vase, spirally fluted with handles: on the body of the vase is a frieze of dancing female figures, of the most beautiful workmanship—20 inches high . . . . . <i>Ryman</i>	47	5	0
	This vase, which is of white marble, has long been admired as one of the choicest works of art at Stowe. The frieze is exquisitely sculptured; the figures being chiselled with great delicacy. Its disposal excited a very spirited competition.			
1241	A small bust of Caracalla—the head of rosso antico, the drapery of very fine oriental alabaster, the socle of giallo—on pedestal, with two beautiful reliefs of Cupid, of rosso antico . . . . . <i>Hertz</i>	40	19	0
	This was a very beautiful work of art, and fully justified the high price it realised.			

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			£	s.	d.
1242	A Roman Imperial bust—the head of rosso antico, the drapery of oriental alabaster—17 inches high . . . . .	<i>R. Berkeley, Esq.</i>	16	5	6
1243	The companion bust . . . . .	<i>R. Berkeley, Esq.</i>	16	5	6
1244	A pair of small columns of antique green marble, with pedestals, plinths, and caps of different marbles—5 feet high . . . . .	<i>Zimmerman</i>	31	10	0
1245	A noble cistern, of the finest old oriental—blue and white—18 inches high . . . . .	<i>Ryman</i>	6	6	0
1246	A pair of old blue and white dishes . . . . .	— <i>Field, Esq., Norwich</i>	1	1	0
1247	A pair of octagonal garden-seats, of the richest oriental enamel, with bosses and subjects of Chinese battles . . . . .	<i>Hon. A. Duncombe</i>	12	12	0
1248	A pair of ditto, with plants and birds . . . . .	<i>Hon. A. Duncombe</i>	10	10	0
1249	A pair of old oriental blue and white jars and covers, with plants and landscapes, in compartments—22 inches high . . . . .	<i>T. A. Boswell, Esq.</i>	5	0	0
1250	A pair of obelisks—beautiful specimens of Egyptian granite, on plinths of different marbles . . . . .	<i>Col. Pratt</i>	6	0	0
1251	A pair of candelabra, composed of female draped figures, of old French bronze, bearing cornucopiæ, with branches for three lights and a thyrsus, of ormolu—each pedestal of statuary, with festoons and plinths of or-molu . . . . .	<i>J. Combe, Esq.</i>	16	16	0
1252	The infant Hercules with the serpents—a small copy from the antique—in statuary marble, on a plinth of Mona marble . . . . .	<i>W. Wells, Esq.</i>	17	17	0
1253	A disk, with a bacchanalian figure on an ass, supported by an antique bronze hand—on a small column of porphyry . . . . .	<i>Hertz</i>	4	14	6
	This curious antique was found at Herculaneum.				
1254	Hercules with the Nemæan lion; a hook, of antique bronze; part of a Roman steelyard, on a half-column of serpentine, on a plinth of black marble . . . . .	<i>P. Norton, Esq.</i>	5	5	0
1255	Jupiter Tonans—a fine antique bronze, 12 inches high—on a half-column of black marble . . . . .	<i>Hertz</i>	13	13	0
1256	A small Roman Imperial bust, with a drapery of jasper; and—				
1257	A column and pedestal of breccia Africana, with capital and base of giallo antico—5 feet high . . . . .	<i>Durlacher, Jun.</i>	16	16	0
	These two lots were sold together.				
1258	A cinque-cento bronze lamp, partly gilt, surmounted with a figure of Judith with the head of Holofernes . . . . .	<i>Hertz</i>	4	4	0
1259	A ship's thermometer, by Breguet . . . . .	<i>T. Fitzgerald, Esq.</i>	4	17	0
1260	A coffer, of ebony, with six slabs of the finest Florentine mosaics in lapis lazuli, jasper, &c. . . . .	<i>J. Swaby, Esq.</i>	22	11	6
1261	A jar, of lava—mounted with metal, plated; and an old japan plate . . . . .	<i>W. Sharpe, Stowe</i>	1	7	0



THE STOWE CATALOGUE.

		£	s.	d.
1262	A coffer, of old raised japan, with engraved silver mountings . . . . .			
	<i>Town and Emanuel</i>	6	0	0
1263	A marble tazza, the handles of twisted snakes—on pedestal—4 feet high			
	<i>E. L. Betts, Esq.</i>	21	0	0
1264	Marcus Aurelius—the equestrian statue from the Capitol—in bronze, on statuary marble pedestal . . . . .			
	<i>J. Combe, Esq.</i>	21	0	0
1265	Constantine, from the equestrian statue at St. Peter's—in bronze, on statuary pedestal . . . . .			
	<i>J. Combe, Esq.</i>	17	17	0
1266	Theseus—a beautiful antique bronze figure, 35 inches high . . . . .			
	<i>Messrs. Herring</i>	53	11	0
	This bronze is said to be from the Villa Adriana. We believe it cost the Duke of Buckingham upwards of 200 guineas.			
1267	Two old blue and white oriental jars . . . . .			
	<i>Agent</i>	3	14	0
1268	A tazza, on a pedestal, on the plinth of which are masks in cameo, and sea-horses, composed of different specimens of lava from Vesuvius . . . . .			
	<i>Col. Sibthorp, M.P.</i>	12	0	0
1269	A pair of small tazzas, with handles of rosso . . . . .			
	<i>— Field, Esq.</i>	6	10	0
1270	A small bath, of rosso . . . . .			
	<i>Col. Sibthorp</i>	3	10	0
1271	A small oval tazza and pedestal, of oriental alabaster; a lion paper-weight on plinth of verde antique; and a book, of rosso antico <i>Rev. H. Roundell</i>			
		2	8	0
1272	Hercules destroying the monster Gorgon—a fine old Italian bronze <i>Shaw</i>	18	18	0
1272 *	A pair of carved candlesticks . . . . .			
	<i>T. A. Boswell, Esq.</i>	9	9	0

This pair of candlesticks was offered for sale on the Second Day, when they were knocked down for forty-one shillings. Some dispute occurring between two persons as to who was the actual purchaser, and neither of them appearing very anxious to secure the lot, it was then withdrawn. To-day the lot was put up again, and knocked down at the price quoted.

EAST CORRIDOR.

ANCIENT GREEK POTTERY.

1274	A Campana vase, with a banquet on the front, and mutes on the reverse— 16 inches high—found at Nola . . . . .			
	<i>Mrs. Fletcher</i>	4	4	0
1275	A beautiful two-handled vase, of fine clay, with a priestess mounted on a bull, on the front and the reverse—found at Canino—18 inches high . . . . .			
	<i>Purnell B. Purnell, Esq.</i>	14	0	0
	This vase was presented to the late Duke of Buckingham by Lucien Bonaparte, by whom it was discovered during the very extensive and most interesting excavations at Canino, the Prince's estate in Etruria. The Duke of Buckingham was on a visit to the Prince at the time, and brought the vase to England himself, with several others, which were also given to him by the Prince.			
1276	A two-handled vase, with a warrior receiving a cup from a priestess, and the same subject differently treated on the reverse—18 inches high <i>Russell</i>			
		7	10	0

THE STOWE CATALOGUE.

		£	s.	d.
1277	A vase, of beautiful form, with a warrior standing by his horse, and listening to a minstrel, behind whom is a faun: on the reverse, are three figures—15 inches high . . . . . <i>Col. Sibthorp, M.P.</i>	11	0	6
1278	An upright vase, with two handles—painted with hoops, of Carthaginian ware—13 inches high . . . . . <i>Purnell B. Purnell, Esq.</i>	1	15	0
1279	An urceus, of coarse ware—13 inches high — <i>Field, Esq., Norwich</i>	2	0	0
1280	A beautiful urceus, found at Canino—with a group of Silenus with a female figure, and a faun . . . . . <i>Capt. Leslie (First Life Guards)</i>	7	10	0
1281	A Campana vase, found at Canino—with paintings of Bacchus and Ariadne—12 inches high . . . . . <i>P. Norton, Esq.</i>	4	4	0
1282	A three-handled vase, of beautiful form, with two female figures decorating a column—15 inches high . . . . . <i>Purnell B. Purnell, Esq.</i>	6	16	6
1283	A magnificent vase, with upright handles, with masks and necks of swans: on the front is a group of seven figures, with Dido and Æneas, and a bacchanalian group on the reverse: on the neck of the vase are chimæeræ—24 inches high . . . . . <i>Purnell B. Purnell, Esq.</i>	24	3	0
This vase was brought from Greece by Lord Nugent, on his return from his recent tour. It is a beautiful specimen of antique art; and is said to have cost 100 guineas at Athens.				
1284	A beautiful vase, of the finest clay, with three handles; and a group of seven figures in a procession: on the shoulder are warriors with a biga—very fine—19 inches high . . . . . <i>Capt. Leslie</i>	17	17	0

Amount realised by Tenth Day's Sale £1074:10.

## THE ELEVENTH DAY'S SALE.

TUESDAY, AUGUST 29.

THE sale of the first portion of the Cellar of Wines was proceeded with this morning in the Library. The attendance of company was limited, being chiefly confined to Wine Merchants and Brokers. In the character of the Wines, there was nothing calling for particular remark, beyond this, that the best Claret was furnished by Brooke, of Dublin; the best Port, by Smith, of St. Paul's Churchyard; and the best Sherry, by Gordon, and Cuninghame. A few lots of Constantia are said to have been in the Stowe cellars upwards of a century; and there was also some curious old Rum in the stock, which was brought to England by Mr. Henry Grenville, brother of Earl Temple, who was Governor of Barbadoes in 1754-5. Where any lot or lots are omitted, the reader will understand that the stock failed—in other words, the wine had been drunk.

### SHERRY.

				£	s.	d.
1	Three dozens of Sherry (Smith), bottled in 1845, at 34s. per doz.					
		<i>Lawrence Hitchen, Esq., Sandall Grange, Yorkshire</i>		5	2	0
2	Three ditto . . . 34s. per doz.	<i>L. Hitchen, Esq.</i>		5	2	0
3	Three ditto . . . 33s. „ . . .	<i>L. Hitchen, Esq.</i>		4	19	0
4	Three ditto . . . 34s. „ . . .	<i>Nathan</i>		5	2	0
5	Three ditto . . . 34s. „ <i>Hitchman and Humphries, Bicester</i>			5	2	0
6	Three ditto . . . 34s. „ . . .	<i>Nathan</i>		5	2	0
7	Three ditto . . . 34s. „ . . .	<i>L. Hitchen, Esq.</i>		5	2	0
8	Three ditto . . . 34s. „ . . .	<i>Elkington, of Buckingham</i>		5	2	0
9	Three ditto, more or less 34s. „ . . .	<i>Elkington</i>		1	14	0
10	Three dozens of Sherry, 1842 34s. „ . . .	<i>Nathan</i>		5	2	0
11	Three ditto . . . 34s. „ . . .	<i>L. Hitchen, Esq.</i>		5	2	0
12	Three ditto . . . 35s. „ . . .					
		<i>— Pemberton, Esq., Grosvenor House, Edgbaston</i>		5	5	0
13	Three ditto . . . 34s. per doz. . .	<i>Hitchman and Humphries</i>		5	2	0
14	Three ditto . . . 35s. „ . . .	<i>L. Hitchen, Esq.</i>		5	5	0
15	Three ditto . . . 36s. „ . . .	<i>Nathan</i>		5	8	0
16	Three ditto . . . 37s. „ . . .	<i>Hitchman and Humphries</i>		5	11	0
17	Three ditto, more or less 34s. „ . . .	<i>Nathan</i>		5	2	0

THE STOWE CATALOGUE.

AMONTILLADO SHERRY.

					£	s.	d.
18	Three dozens of Amontillado Sherry, 1818, at 46s. per doz.	Nathan			6	18	0
19	Three ditto . . . 46s. per doz.	Chaffrey, of St. Neot's			6	18	0
20	Three ditto . . . 47s. „ . . .	— Pemberton, Esq.			7	1	0
21	Three ditto . . . 46s. „ . . .	Stockton, of Little James Street			6	18	0
22	Three ditto . . . 45s. „ . . .	Nathan			6	15	0
23	Three ditto . . . 43s. „ . . .	D. P. King, Esq.			6	9	0
24	Three ditto . . . 45s. „ . . .	A. Tindall, Esq., Aylesbury			6	15	0
25	Three ditto . . . 45s. „ . . .	A. Tindall, Esq.			6	15	0
26	Three ditto . . . 44s. „ . . .	— Pemberton, Esq.			6	12	0
27	Four ditto, more or less . 44s. „ . . .	Agent			6	12	0
28	Three ditto . . . 48s. „ . . .	Monk, of Newport Pagnell			7	4	0
29	Three ditto . . . 45s. „ . . .	Hitchman and Humphries			6	15	0
30	Three ditto . . . 45s. „ . . .	Monk			6	15	0
31	Three ditto . . . 47s. „ . . .	Monk			7	1	0
32	Three ditto . . . 48s. „ . . .	Monk			7	4	0
33	Three ditto . . . 46s. „ . . .	A. Tindall, Esq.			6	13	0
34	Three ditto . . . 45s. „ . . .	Ward, of Aylesbury			2	12	6
35	Three ditto, more or less . 42s. „ . . .	Capt. Blane (Life Guards)			6	6	0

PORT.

36	Three dozen of Port (Smith), 1845, at 43s. per doz.	Elkington			6	9	0
37	Three ditto . . . 42s. per doz. . . .	Joyce, of St. Neot's			6	6	0
38	Three ditto . . . 41s. „ . . .	Elkington			6	3	0
39	Three ditto . . . 41s. „ . . .	Hitchman and Humphries			6	3	0
40	Three ditto . . . 41s. „ . . .	Ward			6	3	0
41	Three ditto . . . 41s. „ . . .	Hitchman and Humphries			6	3	0
42	Three ditto, more or less . 42s. „ . . .	Agent			6	2	6
43	Three ditto . . . 44s. „ . . .	Rev. E. A. Uthwatt			6	12	0
44	Three ditto . . . 42s. „ . . .	Agent			6	6	0
45	Three ditto . . . 42s. „ . . .	Agent			6	6	0
46	Three ditto . . . 42s. „ . . .	Na'han			6	6	0
47	Three ditto . . . 42s. „ . . .	Agent			6	6	0
48	Three ditto . . . 42s. „ . . .	Nathan			6	6	0
49	Three ditto . . . 42s. „ . . .	Agent			6	6	0

THE STOWE CATALOGUE.

					£	s.	d.
50	Three dozen of Port (Smith), 1845, at 42s. per doz.	.	.	Agent	6	6	0
51	Three ditto . . . . . 42s. „	.	.	Agent	6	6	0
52	Three ditto . . . . . 42s. „	.	.	Agent	6	6	0

CLARET.

54	Three dozens of Latour, 1834, at 47s. per doz.	.	.	<i>L. Hitchen, Esq.</i>	7	1	0
55	Three ditto . . . . . 46s. per doz.	.	.	<i>L. Hitchen, Esq.</i>	6	18	0
56	Three ditto . . . . . 46s. „	.	.	<i>L. Hitchen, Esq.</i>	6	18	0
57	Three ditto . . . . . 46s. „	.	.	<i>Elkington</i>	6	18	0
58	Two ditto, more or less . 42s. „	.	.	<i>Elkington</i>	4	0	6
59	Three dozens of Latour (Brooke), 1834, bottled in 1843, at 51s. per doz.	.	.	<i>Dowbiggen, of Mount Street</i>	7	13	0
60	Three ditto . . . . . 54s. per doz.	.	.	<i>Dowbiggen</i>	8	2	0
61	Three ditto . . . . . 56s. „	.	.	<i>Dowbiggen</i>	8	8	0
62	Three ditto . . . . . 60s. „	.	.	<i>Dowbiggen</i>	9	0	0
63	Three ditto, more or less . 60s. „	.	.	<i>Dowbiggen</i>	8	15	0
64	Two dozens of Lafitte, 1835, more or less, 40s. per doz.	.	.	<i>A. Tindall, Esq.</i>	2	3	4
65	Three dozens of Lafitte, 1834, 57s. per doz.	.	.	<i>A. Tindall, Esq.</i>	8	11	0
66	Three ditto . . . . . 56s. „	.	.	<i>P. Box, Esq.</i>	8	8	0
67	Three ditto . . . . . 54s. „	.	.	<i>A. Tindall, Esq.</i>	8	2	0
68	Three ditto . . . . . 54s. „	.	.	<i>A. Tindall, Esq.</i>	8	2	0
69	Three ditto . . . . . 55s. „	.	.	<i>A. Tindall, Esq.</i>	8	5	0
70	Three ditto . . . . . 54s. „	.	.	<i>Rev. E. A. Uthwalt</i>	8	2	0
71	Three ditto . . . . . 54s. „	.	.	<i>P. Box, Esq.</i>	2	14	0
73	Three ditto, more or less . 50s. „	.	.	<i>Agent</i>	6	5	0
74	Three dozens of Chateau Margaux, 1834, 100s. per doz.	.	.	<i>Town and Emanuel</i>	15	0	0
75	Three ditto . . . . . 92s. per doz.	.	.	<i>Town and Emanuel</i>	13	16	9
76	Three ditto . . . . . 100s. „	.	.	<i>Town and Emanuel</i>	15	0	0
77	Three ditto . . . . . 108s. „	.	.	<i>H. W. Robson, Esq., Castle Street</i>	16	4	0
78	Three ditto . . . . . 107s. „	.	.	<i>Nathan</i>	22	5	10
80	Three dozens of Claret (cases) 47s. „	.	.	<i>L. Hitchen, Esq.</i>	7	1	0
81	Three ditto . . . . . 45s. „	.	.	<i>L. Hitchen, Esq.</i>	6	15	0
82	Three ditto . . . . . 46s. „	.	.	<i>L. Hitchen, Esq.</i>	6	18	0
83	Three ditto . . . . . 46s. „	.	.	<i>L. Hitchen, Esq.</i>	6	18	0
84	Three ditto . . . . . 45s. „	.	.	<i>L. Hitchen, Esq.</i>	6	15	0
85	Three ditto . . . . . 45s. „	.	.	<i>L. Hitchen, Esq.</i>	6	15	0

THE STOWE CATALOGUE.

CHAMPAGNE.

				£	s.	d.
94	Two dozens of Sillery Mousseux (De Maissine and De Loisson)					
		at 50s. per doz.	<i>Rev. E. A. Uthwatt</i>	5	0	0
95	Two ditto	50s.	<i>Hitchman and Humphries</i>	5	0	0
96	Two ditto, more or less	52s.	— <i>Pemberton, Esq.</i>	3	18	0
97	Two ditto	50s.	<i>W. Green, Esq.</i>	5	0	0
98	Two ditto	50s.	<i>Hitchman and Humphries</i>	5	0	0
99	Two ditto, more or less	48s.	<i>Joyce</i>	4	0	0
100	Two ditto	47s.	<i>Hitchman and Humphries</i>	4	14	0
101	Two ditto	46s.	<i>Hitchman and Humphries</i>	4	12	0
102	Two ditto	46s.	<i>J. Richards, Esq.</i>	4	12	0
103	Two ditto	45s.	<i>Agent</i>	4	10	0
104	Two ditto	45s.	<i>Hitchman and Humphries</i>	4	10	0
105	Two ditto	45s.	<i>Elkington</i>	4	10	0
106	Three ditto, more or less	45s.	<i>Nathan</i>	6	15	0
106a	Two ditto	45s.	<i>Joyce</i>	4	10	0
106b	Two ditto	44s.	<i>Jacobson</i>	4	8	0
106c	Two ditto	44s.	<i>Jacobson</i>	4	8	0
107	Two dozens of Champagne, 1845	55s.	<i>Chaffrey</i>	5	10	0
108	Two ditto	55s.	<i>W. Green, Esq.</i>	5	10	0
109	Two ditto	55s.	<i>W. Harding, Esq., Finchley</i>	5	10	0
110	Two ditto	53s.	<i>P. Box, Esq.</i>	5	6	0
111	Two ditto	53s.	<i>Agent</i>	5	6	0
112	Three ditto, more or less	53s.	<i>W. Green, Esq.</i>	7	14	7
112a	Two dozens of Sillery Mousseux	45s.	<i>Joyce</i>	4	10	0
112b	Three ditto	44s.	<i>Jacobson</i>	6	12	0
112c	Three ditto	44s.	<i>Jacobson</i>	6	12	0

HOCK.

113	Two dozens of Johannesburg cabinet wine, 1819, at 31s. per doz.					
			<i>Hitchman and Humphries</i>	3	2	0
114	Two ditto	33s. per doz.	<i>A. Tindall, Esq.</i>	3	6	0
115	Three ditto, more or less	33s.	<i>A. Tindall, Esq.</i>	3	17	0
116	Two dozens of Johannesburg (Behrind's)	41s.	— <i>Pemberton, Esq.</i>	2	12	0
117	Two and a half ditto, more or less	40s.	<i>A. Tindall, Esq.</i>	6	10	0
118	Three dozens of Marckobronner, 1822	41s.	— <i>Pemberton, Esq.</i>	6	3	0

THE STOWE CATALOGUE.

				£	s.	d
119	Three dozens of Marckobronner, 1822	at 35s. per doz.	<i>H. W. Robson, Esq.</i>	5	5	0
120	Two ditto	37s. „	<i>A. Tindall, Esq.</i>	3	14	0
121	Two ditto, more or less	36s. „	<i>Agent</i>	3	6	0
122	Three dozens of cabinet Rothenberger	36s. „	<i>P. Box, Esq.</i>	5	8	0
123	Three ditto	37s. per doz.	<i>Messrs. Sherer, St. Mary Axe</i>	5	11	0
124	Three ditto	41s. „	<i>Messrs. Sherer</i>	6	3	0
125	Three ditto	39s. „	<i>Messrs. Sherer</i>	5	17	0
126	Two ditto, more or less	38s. „	<i>Messrs. Sherer</i>	3	6	6

SPIRITS.

127	One dozen of Brandy	at 51s. per doz.	<i>L. Hitchen, Esq.</i>	2	11	0
128	One ditto	52s. „	<i>L. Hitchen, Esq.</i>	2	12	0
131	One and a half ditto	53s. „	<i>Agent</i>	3	15	1
132	One dozen of Lunelle; and—					
133	Ten bottles of ditto		<i>H. W. Robson, Esq.</i>	4	2	6
These two lots were sold together.						
134	Eleven bottles of White Brandy		<i>Zimmerman</i>	2	17	0
135	One dozen and a half of Peach Brandy, at 90s. per doz.		<i>Agent</i>	6	15	0
136	One dozen of Rum		<i>Agent</i>	2	5	0
137	One ditto		<i>Harrison</i>	2	7	0
138	One and a half ditto, more or less, at 46s. 6d. per doz.		<i>Thomas Swain, Esq., Radcliffe</i>	2	10	4
139	One dozen of Rum, more or less	28s. „	<i>L. Hitchen, Esq.</i>	1	10	4
140	One ditto		<i>W. Sharpe</i>	2	17	0
141	One ditto		<i>W. Sharpe</i>	3	10	8
142	One ditto		<i>W. Sharpe</i>	3	14	0
143	One ditto		<i>W. Sharpe</i>	4	3	0
144	One ditto		<i>A. Tindall, Esq.</i>	4	3	0
145	One ditto		<i>Right Hon. Sir F. T. Baring, Bart., M.P.</i>	3	14	3
146	One ditto		<i>A. Tindall, Esq.</i>	4	1	0
147	One bottle of ditto		<i>Agent</i>	0	6	8
148	One dozen of Hollands, &c.		<i>W. Sharpe</i>	1	16	0
149	One ditto		<i>W. Sharpe</i>	1	16	0
150	One ditto, more or less, at 39s. per doz.		<i>W. Sharpe</i>	1	12	6
151	One dozen of Whisky, more or less, at 60s. per doz.		<i>W. Sharpe</i>	2	10	0

Amount realised by Eleventh Day's Sale £811:2:5.

# THE TWELFTH DAY'S SALE.

WEDNESDAY, AUGUST 30.

THE sale of Wine was continued to-day.

## SHERRY.

					£	s.	d.
152	Three dozens of Sherry (Cunningham), 1845, at 31s. per doz.			<i>Agent</i>	4	13	0
153	Three ditto . 32s. per doz.	.	.	<i>Agent</i>	4	16	0
154	Three ditto , 31s. „	.	.	<i>Agent</i>	4	13	0
155	Three ditto . 32s. „	<i>John Inns, Pomfret Arms, Towcester</i>			4	16	0
156	Three ditto . 32s. „	<i>— Marsh, Esq., Poultry</i>			4	16	0
157	Three ditto . 32s. „	<i>L. Hitchen, Esq.</i>			4	16	0
158	Three ditto . 32s. „	.	.	<i>Agent</i>	4	16	0
159	Three ditto . 32s. „	<i>L. Hitchen, Esq.</i>			4	16	0
160	Three ditto . 33s. „	<i>L. Hitchen, Esq.</i>			4	19	0
161	Three ditto . 32s. „	.	.	<i>Agent</i>	4	16	0
163	Three ditto . 32s. „	.	.	<i>Agent</i>	4	16	0
164	Three ditto . 32s. „	<i>C. Bennett, New Inn, Stowe</i>			4	16	0
165	Three ditto . 32s. „	<i>C. Bennett</i>			4	16	0
166	Three ditto . 33s. „	<i>C. Bennett</i>			4	19	0
167	Three ditto . 32s. 6d. „	<i>J. Richards, Esq.</i>			3	18	8
169	Three dozens of Sherry (Smith), 1845, at 35s. per doz.						
		<i>Hitchman and Humphries</i>			5	5	0
170	Three ditto . 35s. per doz.	<i>Hitchman and Humphries</i>			5	5	0
171	Three ditto . 35s. „	<i>P. Box, Esq.</i>			5	5	0
172	Three ditto . 35s. „	<i>Elkington</i>			5	5	0
173	Three ditto . 35s. „	<i>Elkington</i>			5	5	0
174	Three ditto . 35s. „	<i>Elkington</i>			5	5	0



THE STOWE CATALOGUE.

175	Three dozens of Sherry (Smith), 1845, at 35s. per doz	.	P. Box, Esq.	£	s.	d.
176	Three ditto	.	36s. „	.	Agent	5 5 0
177	Two ditto, more or less	.	36s. „	.	Elkington	5 8 0
						3 0 0

AMONTILLADO SHERRY.

178	Three dozens of Amontillado Sherry, at 30s. per doz.		Elkington	4	10	0
179	Three ditto	.	30s. „	O. Bourne, Esq.	4	10 0
180	Three ditto	.	30s. „	T. Peatling, Wisbeach	4	10 0
181	Three ditto	.	30s. „	T. Peatling	4	10 0
182	Four ditto, more or less	.	30s. „	T. Peatling	4	10 0
183	Three ditto	.	26s. „	Walesby	3	18 0
184	Three ditto	.	24s. „	Walesby	3	12 0
185	Three ditto	.	23s. „	Walesby	3	9 0
186	Three ditto	.	23s. „	Walesby	3	9 0
187	Two ditto, more or less	.	23s. „	Agent	2	6 0

PORT.

188	Three dozens of Port (Smith), 1842, at 53s. per doz.	.	Nathan	7	19	0
189	Three ditto	.	54s. „	Holt	8	2 0
190	Three ditto	.	53s. „	Agent	7	19 0
191	Three ditto	.	53s. „	Nathan	7	19 0
192	Three ditto	.	52s. „	T. Peatling	7	16 0
193	Three ditto	.	54s. „	Agent	8	2 0
194	Three ditto	.	54s. „	Agent	8	2 0
197	Three dozens of Port (Brooke), 1845	33s. „	L. Hitchen, Esq.	4	19	0
198	Three ditto	.	36s. „	Freeman	5	8 0
199	Three ditto	.	36s. „	Elkington	5	8 0
200	Three ditto	.	36s. „	Elkington	5	8 0
201	Three ditto	.	37s. „	P. St. Quintin, Esq., Norwich	5	11 0
202	Three ditto	.	36s. „	Agent	5	8 0
203	Three ditto	.	36s. „	Nathan, Jun., of South Street	5	8 0
204	Two ditto, more or less	.	36s. „	Elkington	3	15 0
205	Three dozens of White Port, more or less, at 31s. per doz.		Agent	4	18	2

THE STOWE CATALOGUE.

CLARET.

				£	s.	d.
206	Three dozens of Claret (Cunningham), 1845, at 40s. per doz.					
			<i>W. Green, Esq.</i>	6	0	0
207	Three ditto . . . 37s. per doz.		<i>T. Peatling</i>	5	11	0
208	Three ditto . . . 38s. „		<i>Inns</i>	5	14	0
209	Three ditto . . . 37s. „		<i>Holt</i>	5	11	0
210	Three ditto . . . 37s. „		<i>Hitchman and Humphries</i>	5	11	0
211	Three ditto . . . 37s. „		<i>Hitchman and Humphries</i>	5	11	0
212	Three ditto . . . 37s. „		<i>Agent</i>	5	11	0
213	Three ditto . . . 37s. „		<i>T. Peatling</i>	5	11	0
214	Three ditto . . . 37s. „		<i>T. Peatling</i>	5	11	0
215	Three ditto . . . 36s. „		<i>J. M. Vernon, of Towcester</i>	5	8	0
216	Three ditto . . . 36s. „		<i>Elkington</i>	5	8	0
217	Two ditto, more or less . 32s. „		<i>Walesby</i>	3	17	4
218	Three dozens of Chateau Razan (Cunningham), 1845, at 30s. per doz.					
			<i>T. Peatling</i>	4	10	0
219	Three ditto . . . 31s. per doz.		<i>Hitchman and Humphries</i>	4	13	0
220	Three ditto . . . 31s. „		<i>T. Peatling</i>	4	13	0
221	Two ditto, more or less . 31s. „		<i>Hitchman and Humphries</i>	3	17	0
222	One dozen of Claret; and 1 dozen and 3 bottles of Claret .					
	31s. per doz . . .		<i>Elkington</i>	3	7	0
223	Three dozens of Lafitte (Cunningham), 1841, bottled in 1845 .					
	50s. per doz. . .		<i>Town and Emanuel</i>	7	10	0
224	Three ditto . . . 50s. „		<i>Town and Emanuel</i>	7	10	0
225	Three ditto . . . 50s. „		<i>Town and Emanuel</i>	7	10	0
226	Three ditto . . . 50s. „		<i>Town and Emanuel</i>	7	10	0
227	Three ditto . . . 50s. „		<i>Town and Emanuel</i>	7	10	0
228	Two ditto, more or less . 50s. „		<i>Town and Emanuel</i>	7	10	0
229	Three dozens of Claret (cases) 50s. „		<i>Town and Emanuel</i>	7	10	0
230	Three ditto . . . 50s. „		<i>Town and Emanuel</i>	7	10	0
231	Three dozens Champagne 44s. „		<i>Agent</i>	6	12	0
232	Three ditto . . . 44s. „		<i>Hitchman and Humphries</i>	6	12	0
233	Three ditto . . . 42s. „		<i>P. Box, Esq.</i>	6	6	0
234	Three ditto . . . 45s. „		<i>Hockley, of King Street</i>	6	15	0
235	Three ditto . . . 45s. „		<i>Hockley</i>	6	15	0
236	Three ditto . . . 45s. „		<i>T. Peatling</i>	6	15	0
237	Three ditto . . . 45s. „		<i>Hitchman and Humphries</i>	6	15	0
238	Three ditto . . . 45s. „		<i>Hitchman and Humphries</i>	6	15	0

THE STOWE CATALOGUE.

239	Three dozens Champagne, at 45s. per doz.	.	.	<i>T. Peatling</i>	£	s.	d.
240	Three ditto	.	45s.	„	.	6	15 0
241	Three ditto	.	46s.	„	.	6	18 0
242	Three ditto	.	45s.	„	<i>Hitchman and Humphries</i>	4	6 0

SERCIAL.

255	Three dozens of Sercial, 1815, at 30s. per doz.	.	.	<i>T. Peatling</i>	4	10	0
256	Three ditto	.	31s.	„	<i>T. Peatling</i>	4	13 0
257	Three ditto	.	30s.	„	<i>T. Peatling</i>	4	10 0
258	Three ditto	.	30s.	„	<i>Elkington</i>	4	10 0
259	Three ditto	.	30s.	„	<i>Elkington</i>	4	10 0
260	Three ditto	.	28s.	„	<i>T. Peatling</i>	4	4 0
261	Four ditto, more or less	.	28s.	„	<i>Elkington</i>	3	12 4

CONSTANTIA.

262	Two dozens and a half of Red Constantia—in pints, more or less	.					
	at 21s. per doz.	.	<i>Rev. E. A. Uthwatt</i>	2	5	6	
263	Two dozens of Red Constantia	16s.	„	<i>Jacobson</i>	1	12	0
264	Three ditto, more or less	14s.	„	<i>Jacobson</i>	1	19	8
265	Two dozen quarts of Red Constantia	34s.	„	<i>Zimmerman</i>	5	2	0
266	Two ditto	33s.	„	<i>L. Hitchen, Esq.</i>	4	19	0
267	Two ditto	33s.	„	<i>L. Hitchen, Esq.</i>	2	11	8
268	Two ditto	31s.	„	<i>T. Peatling</i>	3	2	0
270	Two dozens of Red Constantia, in pints; and—						
271	Two ditto more or less, at 19s. per doz.	<i>A. W. Hutchinson, Esq., of Durham</i>		2	17	0	
272	Two dozens of White Constantia	23s. per doz.	<i>A. W. Hutchinson, Esq.</i>	2	6	0	
273	Two ditto, more or less, pints	20s.	„	<i>L. Hitchen, Esq.</i>	2	10	0
274	Two ditto, in pints, more or less	13s.	„	<i>P. Box, Esq.</i>	1	2	9
275	Two ditto, in pints, more or less	15s.	„	<i>T. Peatling</i>	1	10	0
276	Three dozen pints of Red Constantia	16s.	„	<i>Zimmerman</i>	1	14	8
277	Three ditto	14s.	„	<i>Elkington</i>	2	2	0
278	Three ditto	13s.	„	<i>T. Peatling</i>	1	19	0
279	Three ditto	14s.	„	<i>Agent</i>	2	2	0
280	Three ditto	14s.	„	<i>Agent</i>	2	2	0
281	Three ditto	13s.	„	<i>Nathan</i>	1	19	0
282	Three ditto	13s.	„	<i>T. Peatling</i>	1	19	0
283	Three ditto, more or less	13s.	„	<i>T. Peatling</i>	1	12	0

THE STOWE CATALOGUE.

SPIRITS.

					£	s.	d.
284	One dozen of Sirop di Ponche	at 31s. per doz.	.	<i>P. Box, Esq.</i>	1	11	0
285	One ditto, more or less	30s.	„	<i>T. Peatling</i>	0	15	0
286	One dozen of Shrub	25s.	„	<i>Phillips</i>	1	5	0
287	One ditto	24s.	„	<i>Nathan</i>	1	4	0
288	One ditto	22s.	„	<i>L. Hitchen, Esq.</i>	1	2	0
289	One ditto	22s.	„	<i>T. Peatling</i>	1	2	0
290	One ditto	22s.	„	<i>Agent</i>	1	2	0
291	One ditto	22s.	„	<i>L. Hitchen, Esq.</i>	1	2	0
292	One ditto	22s.	„	<i>Nathan</i>	1	2	0
293	One and a half ditto, more or less	22s.	„	<i>Zimmerman</i>	0	18	4
294	One dozen of Shrub, more or less	24s.	„	<i>King and Stone</i>	1	2	0
295	One dozen of Arrack ;						
296	One dozen of ditto ; and—						
297	Eight bottles of ditto, more or less, at 26s. per dozen						
				<i>Right Hon. Sir F. T. Baring, Bart., M.P.</i>	2	16	4

These three lots were sold together.

LIQUEURS.

298	One dozen of White Rum, more or less	.	.	<i>W. Sharpe</i>	2	0	0
299	One dozen pints of Usquebagh, 1807	<i>Right Hon. Sir F. T. Baring, Bart., M.P.</i>			1	1	0
300	Four pints of Usquebagh ; and 1 quart and 6 pints of Kirsebar liqueur	.		<i>A. W. Hutchinson, Esq.</i>	1	1	0
301	Three bottles of Maraschino—very old—and 7 others	<i>Rev. E. A. Uthwatt</i>			1	4	0
302	Twelve bottles of Liqueurs	.	.	<i>L. Hitchen, Esq.</i>	1	4	0
303	Nine ditto	.	.	<i>L. Hitchen, Esq.</i>	1	3	0
304	Two bottles of Maraschino ; and 10 quarts of Liqueurs	<i>O. Bourne, Esq.</i>			1	0	0

CIDER AND ALE.

305	One dozen and 11 bottles of Cider ; and—						
306	Three dozens and 11 bottles of ditto, at 3s. 6d. per dozen	<i>O. Bourne, Esq.</i>			0	18	4
307	Two dozens and 9 bottles of Ale, at 8s. per dozen	.	.	<i>Parton</i>	1	1	4

Amount realised by Twelfth Day's Sale £585:7:6.

## THE THIRTEENTH DAY'S SALE.

THURSDAY, AUGUST 31.

### GILT GLASS.

THE sale this morning commenced with a selection of Gilt Glass Services; after which, the Furniture of the suite of apartments called the Buckingham Rooms, and the State Bath-room, &c., was disposed of.

			<i>£</i>	<i>s.</i>	<i>d.</i>
1285	Four claret-decanter	<i>Bought by Edwards</i>	6	15	0
1286	Two water-jugs; and 2 glasses and covers	<i>Agent</i>	5	10	0
1287	Two ditto; and ditto	<i>Edwards</i>	5	10	0
1288	Two ditto; and ditto	<i>A. Baily, Esq.</i>	5	5	0
1289	Four claret-decanter	<i>Agent</i>	5	0	0
1290	Two water-jugs, and 2 globular ditto; and 10 finger-glasses	<i>Agent</i>	7	0	0
1291	Four claret-decanter	<i>Agent</i>	4	10	0
1292	Ten caraffes; 18 tumblers; and 12 finger-glasses	<i>Edwards</i>	9	0	0
1293	Ten caraffes; 18 tumblers; and 12 finger-glasses	<i>Edwards</i>	12	5	0
1294	Eighteen tall green glasses, and 18 short	<i>Edwards</i>	6	0	0
1295	Twelve tall glasses, and 26 short ditto	<i>Agent</i>	6	6	0
1296	Twelve goblets; and 12 finger-glasses	<i>T. A. Boswell, Esq.</i>	4	15	0
1297	Twenty-four tall white wine-glasses	<i>Edwards</i>	3	10	0
1298	Thirty-six short ditto	<i>Edwards</i>	7	0	0
1299	Forty-two ditto	<i>W. Selby Lowndes, Esq., Whaddon Hall</i>	6	10	0
1300	Twelve goblets; 12 custard-cups; and 12 liqueur-glasses	<i>Agent</i>	8	0	0
1301	Twelve custard-cups; 12 liqueur-glasses; and 8 wine-glasses	<i>Agent</i>	6	0	0
1302	Twelve custard-cups; 12 liqueur-glasses; and 21 wine-glasses	<i>Edwards</i>	5	5	0
1303	Twelve liqueur-glasses, with thin stems; and 24 wine-glasses	<i>Agent</i>	6	0	0
1304	Twelve liqueur-glasses; and 33 champagne glasses	<i>W. S. Lowndes, Esq.</i>	4	0	0

# THE STOWE CATALOGUE.

		£	s.	d.
1305	Twelve liqueur-glasses—four different; and 24 champagne-glasses	Edward	6	15 0
1306	Twenty-two champagne-glasses; and 12 liqueur-glasses	Agent	3	3 0
1307	Twenty-four liqueur-glasses	Agent	2	3 0
1308	Four decanters, tinted yellow; 4 liqueur-glasses; 6 champagne-glasses; and 18 wine-glasses	J. E. Bartlett, Esq., Buckingham	6	0 0

# STATE BATH-ROOM.

1309	A new Brussels carpet, 5 yards by 4 yards	J. S. Leigh, Esq.	8	5 0
1310	A hearth-rug; a fender, fire-irons, and a guard; a bell-pull, and a piece of matting	Agent	4	6 0
1311	A pair of window-curtains, and drapery of crimson silk damask, and mahogany cornice	Deakins, Esq., Bicester	3	18 0
1312	A mahogany table; and 3 chairs, with cane seats	Paxton	0	15 0
1313	A table—the top composed of various marbles—on a carved and gilt stand	H. Tubb, Esq.	4	6 0
1314	A shower-bath—painted white and gold	G. Moffat, Esq., M.P.	7	7 0
1315	A mahogany washing-stand, with marble top and drawers	Abel Smith, Esq., M.P.	10	5 0
1316	Two basins and ewers; 2 other pieces—white and gold; and a foot-pan	Abel Smith, Esq., M.P.	4	15 0
1317	A mahogany cupboard; and a ditto towel-horse	Walesby	3	0 0
1318	A tea-pot, milk-pot, basin, and 2 cups and saucers, of Dresden porcelain—painted with flowers	Agent	2	10 0
1318*	An oval tray, a milk-pot and stand—Dresden—painted with flowers	Owen	2	5 0
1319	A pair of vases, of Worcester porcelain—pierced at the shoulders for pot-pourri, and beautifully painted with shells	Redfern	9	0 0
1320	A pair of vases, and covers—painted with poetical subjects; and a pair of smaller ditto, with cupids	George Nelson, Esq.	5	5 0
1321	A pair of cups and saucers, of Derby porcelain—painted with flowers; and a large cup, cover, and saucer—painted with Cupid	G. Moffat, Esq., M.P.	3	0 0
1322	An oriental figure, on a carved and gilt bracket	Sir W. Clay, Bart., M.P.	2	15 0
1322*	A pier-glass, in a richly carved frame	Agent	15	0 0

# BUCKINGHAM ROOMS.

## BED-ROOMS.

1326	A very handsome Brussels carpet—new, 6½ yards by 6½ yards	G. Moffat, Esq., M.P.	12	12 0
1327	A hearth-rug	G. Moffat, Esq., M.P.	3	5 0

THE STOWE CATALOGUE.

		£	s.	d.
1328	A brass wire fender and fire-irons; a guard; a coal-box; and a bell-pull . <i>Nathan</i>	1	10	0
1329	Two pairs of very rich blue satin damask curtains, with bouquets of flowers in colours, with draperies, and white and gold cornices, cords, and tassels; and—			
1330	A pair of ditto; and drapery to the arched recess <i>G. Moffat, Esq., M.P.</i> These two lots were sold together.	73	10	0
1331	Two jugs and 3 basins; brush and sponge-trays; foot-pan; large basin and vase—white and gold . . . . . <i>T. A. Boswell, Esq.</i>	3	15	0
1332	A mahogany sofa-bedstead, with squab, back-cushions, and two bolsters, covered with crimson silk damask . . . . . <i>Nathan</i>	16	0	0
1333	A feather-bed, and 2 pillows . . . . . <i>Edwards</i>	4	10	0
1334	Three blankets; and—			
1335	A Marseilles quilt . . . . . <i>Edwards</i> These two lots were sold together.	3	15	0
1336	A fauteuil—white and gold, with stuffed seat and back, covered with crimson satin damask, and holland cover . . . . . <i>Edwards</i>	8	0	0
1337	A pair of chairs—the gilt frames carved with lions' masks and feet, stuffed backs and seats, covered with crimson silk damask <i>Town and Emanuel</i> These chairs are very beautiful. The set of six comprised in this and the following lot were presented to the Duke of Buckingham by Mr. W. Selby Lowndes. This pair was disposed of by Mr. Emanuel, after the sale, to Mr. Thompson, of Liverpool.	5	5	0
1338	A set of four chairs, with carved backs and legs, with lions' masks and feet, the seats covered with crimson Utrecht velvet . . . . . <i>Lord Ward</i>	48	6	0
1339	An elegant oval dressing-glass—24 inches by 18 inches—the frame of white and gold, carved . . . . . <i>S. M. Peto, Esq., M.P.</i>	12	1	6
1340	A dressing-stool—richly carved and gilt, and covered with crimson silk damask . . . . . <i>J. B. Graham, Esq., South Australia</i>	5	15	6
1341	A shower-bath—japanned, white and gold . . . . . <i>J. Capel</i>	5	12	6
1342	A cheval-glass, 47 inches by 27 inches—in mahogany frame . . . . . <i>King and Stone</i>	15	15	0
1343	A cut-glass chandelier for eight lights—of old pattern . . . . . <i>Redfern</i>	6	6	0
1344	A beautiful chimney-glass—40 inches by 29 inches—with openwork gilt frame and glass border . . . . . <i>P. Norton, Esq.</i> This superb glass formed a part of the Venetian furniture before alluded to. The frame was of peculiarly rich design and workmanship, and greatly admired. The companion glass was purchased of Messrs. Town and Emanuel, by the Duke of Newcastle, and is now at Clumber. This has now become the property of Montagu Parker, Esq., of Whiteway, near Chudleigh, in Devonshire, by purchase of Mr. Norton.	40	19	0
1345	A pier-glass—34 inches by 26 inches—in a superb gilt frame, carved with boys supporting the Doge's cap, and seated among foliage <i>Lord Ward</i>	66	3	0

THE STOWE CATALOGUE.

			£	s.	d.
1346	A slab of Florentine mosaic, with birds—3 feet 3½ inches by 1 foot 4 inches —on an ebonized stand, with gilt ornaments . . . . . <i>Town and Emanuel</i>		17	6	6
1347	A ditto—2 feet 11½ inches by 1 foot 4 inches—on a similar frame . . . . . <i>Agent</i>		11	11	0
1348	A cabinet—the door and sides with three large panels, of japan lacquer, bordered with tortoiseshell, inlaid with buhl work, with rich ornaments of or-molu, and surmounted by a slab of breccia . . . . . <i>Charles Cope, Esq.</i>		37	16	0
1349	A table, with two drawers—the top and sides of rich marqueterie of ivory, mother-o'pearl, and wood—engraved with birds and animals—on spirally carved legs—4 feet 9 inches by 2 feet 9 inches . . . . . <i>E. L. Betts, Esq.</i>		73	10	0
	This is an exceedingly beautiful table.				
1350	A cover for the same—of pressed tapestry-work . . . . . <i>E. L. Betts, Esq.</i>		3	15	0
1351	A rosewood commode—the glazed folding doors and panels with blue silk, with a slab of serpentine marble, with white border—4 feet 6 inches by 2 feet 7 inches . . . . . <i>P. D. Pouncefort Duncombe, Esq.</i>		22	1	0
1352	A small oval table—of marqueterie, with a shelf, and white marble slab, with brass rim . . . . . <i>W. Wells, Esq.</i>		8	10	0
1353	A ditto . . . . . <i>T. A. Boswell, Esq.</i>		9	9	0
1354	An ebony cabinet—the doors and panels of black and gold japan lacquer, with or-molu ornaments, and a slab of oriental alabaster—4 feet 3 inches by 1 foot 6 inches . . . . . <i>P. D. Pouncefort Duncombe, Esq.</i>		34	13	0
1355	A knee-hole writing-table, with five drawers—the fronts, ends, and borders of the top, of marqueterie, with or-molu ornaments—the top covered with leather—4 feet 11 inches by 2 feet 6½ inches . . . . . <i>P. Norton, Esq.</i>		35	14	0
1356	An inkstand, of metal gilt, with silver fillagree ornaments, supported on four lions, with four inkstands and a bell of Italian spar—formerly belonging to Pope Sixtus V. . . . . <i>Owen</i>		36	4	6
	Mr. W. Wells, of Redleaf, has since become the purchaser of this very beautiful and interesting relic.				
1357	A pair of gilt liqueur-bottles; and a tumbler . . . . . <i>W. S. Lowndes, Esq.</i>		2	6	0
1358	A centre vase—on a pedestal; and 2 cups, of English porcelain—painted with subjects . . . . . <i>J. B. Graham, Esq.</i>		4	10	0
1359	A pair of large vases—painted with cupids . . . . . <i>Redfern</i>		6	16	0
1360	A pair of alabaster figures—on pedestals, of Aristides and Cicero . . . . . . . . . . <i>T. P. Austin, Esq., Peele's Coffee-house</i>		3	6	0
1361	A pair of ditto—Homer and Socrates . . . . . . . . . . <i>R. Middleton, Esq., Mining Journal Office</i>		4	0	0
1362	A pair of Wedgwood vases, and a dish—painted in imitation of Etruscan ware; a glass lustre; and a glass dish . . . . . <i>Zimmerman</i>		5	0	0
1363	A vase of Derbyshire spar . . . . . <i>E. L. Betts, Esq.</i>		4	4	0





CRYSTAL CUP.  
(1082.)

POPE SIXTUS THE FIFTH'S INKSTAND.  
(1356.)



IVORY TANKARD.  
(638—Plate.)



MARBLE VASE.  
(1240.)



THE STOWE CATALOGUE.

ANTE-ROOM.

			£	s.	d.
1364	A cut-glass lustre—on brass stand, for five lights	<i>Town and Emanuel</i>	4	4	0
1365	Two basins; 2 jugs; brush and sponge-trays—of ironstone ware	<i>W. S. Lowndes, Esq.</i>	1	13	0
1366	A large oriental blue and white jar and cover	<i>Agent</i>	2	15	0
1367	Two small ditto—different patterns	<i>Rev. J. J. Irwin, Steeple Claydon</i>	1	1	0

SITTING-ROOM.

1368	A handsome Brussels carpet—new—6 yards by 3½ yards; and a piece to the ante-room	<i>Nathan</i>	5	15	0
1369	A hearth-rug; and a footstool	<i>Agent</i>	2	14	0
1370	A fender and fire-irons; a guard; a pair of screens; and a coal-box	<i>W. S. Lowndes, Esq.</i>	3	1	0
1371	A pair of blue silk curtains and draperies; and white and gold cornice	<i>G. Moffat, Esq., M.P.</i>	11	0	6
1372	A pier-glass, in two plates—the larger 59 inches by 41 inches—in a gilt frame	<i>S. M. Peto, Esq., M.P.</i>	7	0	0
1373	A sofa, with blue cloth cover—richly embroidered with gold, formerly the elephant howdah of Tippoo Saib, given by the Marquis Wellesley	<i>J. Swaby, Esq.</i>	25	14	6
The disposal of this lot excited a great deal of interest, and Mr. Swaby was warmly congratulated on his bargain. We understand the purchase was made for the Duke of Wellington.					
1374	A carved and gilt fauteuil—the seat and back covered with crimson figured satin damask, and holland cover	<i>The Misses Yardley</i>	3	15	0
1375	A ditto—carved with lions' heads and gilt, covered with crimson silk damask	<i>Town and Emanuel</i>	5	15	6
1376	A pair of chairs—carved with lions' heads, covered with the same	<i>Town and Emanuel</i>	5	5	0
1377	An invalid chair, with wheels	<i>Mrs. Turner</i>	5	0	0
1378	A portable ditto	<i>W. S. Lowndes, Esq.</i>	2	0	0
1379	A carved and gilt pier-table	<i>Lister, of Newcastle-on-Tyne</i>	6	10	0
1380	A ditto, with a slab of breccia—3 ft. 4 in. by 1 ft. 10½ in.	<i>Zimmerman</i>	7	5	0
1381	An octagonal table, of pollard oak—the border, pillar, and plinth inlaid	<i>Rev. E. A. Uthwatt</i>	9	5	0
1382	A silk patchwork table-cover	<i>J. B. Graham, Esq.</i>	3	0	0

This table-cover was made by Mrs. Uthwatt, the wife of the purchaser of the preceding lot, and presented by that lady to the Duchess of Buckingham. Its future destination, it appears, will be South Australia; the purchaser, Mr. Graham, being the gentleman who has shared so largely the smiles of fortune in that colony, and who is merely visiting England for a short time.

THE STOWE CATALOGUE.

			<i>£</i>	<i>s.</i>	<i>d.</i>
1383	An oak tray—very boldly carved, with foliage in openwork	<i>Agent</i>	5	10	0
1384	A 'japan cabinet, with figures and birds in mother-o'-pearl, with folding doors enclosing drawers, on a japan stand . . . . .	<i>L. Hitchen, Esq.</i>	8	10	0
1385	A square shagreen case, with silver lock and mounting, containing four bottles; and—				
1386	A ditto, containing two bottles . . . . .	<i>Owen</i>	6	6	0
These two lots were sold together.					
1387	A pair of vases, of oriental alabaster; and a pair of lustres	<i>P. Norton, Esq.</i>	2	4	0
1388	Three black oriental cups; a pair of Wedgwood cups and saucers; and a tazza . . . . .	<i>Owen</i>	3	10	0
These cups have since been sold to Colonel Micklethwait.					

CHAPEL PASSAGE.

1389	The floorcloth—9½ yards by 2¼ yards . . . . .	<i>Agent</i>	3	5	0
1390	A pair of carved mahogany arm-chairs . . . . .	<i>L. Hitchen, Esq.</i>	2	10	0
1391	A pair of carved and gilt tripods, of very beautiful design	<i>Owen</i>	10	10	0
1392	A pair of cut-glass lustres; and a lamp, with balance-weight . . . . .	<i>Rev. Dr. Langley, Olney</i>	1	11	0
1393	A pair of French candelabra for four lights, each of bronze and or-molu	<i>W. Wakeford Attree, Esq.</i>	3	3	0
1394	A pair of carved and gilt tripod stands—in rich old taste	<i>Owen</i>	6	15	0
1395	A pier-table, with a slab of Sienna marble, supported upon a carved eagle	<i>The Misses Yardley</i>	12	10	0
1396	A bronze model of the column in the Place Vendôme, with the effigy of Napoleon under the pedestal, and a description of the column . . . . .	<i>H. English, Esq., Finchley</i>	4	0	0
1397	A table, with veined marble slab, on japan stand . . . . .	<i>Russell</i>	7	10	0
1398	A superb group, in or-molu, in honour of the Duke of Wellington—modelled by the celebrated sculptor Schadow. In the centre is a sitting figure of Britannia, holding a spear in one hand and a winged figure of Victory in the other; at her feet are female figures, emblematic of the four rivers, Tagus, Ebro, Garonne, and Seine, victoriously passed by the Duke of Wellington; on the bronze plinth is inscribed—"Georgio Regnante—Wellington" . . . . .	<i>Russell</i>	46	14	6

There is not much taste or elegance in the design of this group. It formerly occupied a prominent position at one end of the State Dining-room.

THE STOWE CATALOGUE.

VESTIBULE TO GRENVILLE DRAWING-ROOM.

			£	s.	d.
1399	A crimson Brussels carpet—6 yards by 7½ yards	. Agent	10	0	0
1400	A pair of small sofas—carved and gilt, covered with flowered satin damask	<i>T. Grissell, Esq.</i>	9	9	0
1401	A bronze three-burner lamp, with weight	<i>Rev. W. Andrews, Stowe</i>	2	2	0
1402	A holland and a damask carpet-cover; and 3 mats	. Agent	2	0	0
1403	A noble armoire, with openwork folding doors of rich design—subjects chased in the side panels, gilt—10 feet high, by 5 feet 4 inches wide	. <i>Jacobson</i>	21	0	0
1404	The companion armoire	. . . . . <i>Walesby</i>	19	8	6
	These armoires, on the authority of the late Right Hon. Thomas Grenville, once contained the whole of the Stowe library. The right honourable gentleman used to describe, among the reminiscences of his boyhood, the pleasure with which he first ransacked their contents.				
1405	A pair of or-molu girandoles, for two lights each	. Owen	4	5	0
1406	A Chinese quilted bed-cover, of crimson and green silk	<i>P. Norton, Esq.</i>	5	0	0
1407	A large and fine Persian table-cover—11 feet 9 inches by 5 feet 6 inches	<i>G. Moffat, Esq., M.P.</i>	10	0	0
1408	A ditto—smaller—8 feet 3 inches by 4 feet 9 inches	. . . . . <i>T. M. Bridge, Esq., The Lodge, Ealing</i>	6	10	0

Amount realised by Thirteenth Day's Sale £1206:10.

## THE FOURTEENTH DAY'S SALE.

FRIDAY, SEPTEMBER 1.

### VESTIBULE TO THE EAST COLONNADE.

THE sale to-day included the Furniture of the Grenville Drawing-room; the West and East Corridors; and some very curious Chinese Bronzes.

		£	s.	d.
1414	A crimson Brussels carpet—4 yards by 3½ yards; and a rug			
	<i>Bought for Col. Malcolm</i>	3	7	0
1415	A pair of Utrecht velvet curtains, of flowered pattern, with brass pole			
	<i>Town and Emanuel</i>	6	10	0
1416	A mahogany card-table; a wood-basket; and a piece of floor-cloth	<i>Agent</i>	0	12
1417	A mahogany cabriole-chair, with cane back and seat	<i>Hall</i>	1	6
1418	A piece of crimson Venetian carpet; a coal-box; and a wood-basket			
	<i>J. Richards, Esq.</i>	0	16	0
1419	A curtain, of Gobelin tapestry, with a subject after Boucher			
	<i>S. M. Peto, Esq., M.P.</i>	21	10	0
1420	A small cabinet, of japan lacquer, with folding doors enclosing drawers and recesses for china	<i>Agent</i>	6	15
1421	A larger cabinet, of very fine old raised japan, with folding doors enclosing ten large drawers	<i>Hon. R. Cavendish</i>	17	6
1422	A pier-table, the slab composed of rare marbles, with a view of Naples in scagliola, supported on a carved tree, with a monkey, gilt			
	<i>A. Robertson, Esq.</i>	26	0	0
1423	A table, on a tripod stand, the slab composed of rare antique marbles			
	<i>A. Robertson, Esq.</i>	15	15	0
1424	A pair of low ebony chairs, with square backs	<i>Rev. H. Roundell</i>	8	5

THE STOWE CATALOGUE.

			£	s	d.
1425	A pair of very beautiful ebony chairs, covered with elaborate carving of figures of arabesques, on spirally turned legs and frames	<i>Webb</i>	31	10	0
1425*	An alabaster tazza . . . . .	<i>P. Norton, Esq.</i>	12	12	0
1426	A pair of small columns and pedestals, composed of different rare marbles—5 feet high . . . . .	<i>Thompson, Esq., Liverpool</i>	36	10	0
1427	A pair of cut-glass lustres—vase shaped . . . . .	<i>Agent</i>	1	2	0
1428	A pair of globular jars, of old blue and white; and a circular japan box, and cover . . . . .	<i>Agent</i>	2	4	0
1429	A pair of rich old japan jars—one imperfect . . . . .	<i>Hall</i>	3	13	6
1430	A pair of small cups, richly enamelled with figures; and another pair, with handles . . . . .	<i>Agent</i>	2	10	0
1431	A joss, of brown ware; 6 very small cups; and an enamel cup, of a different pattern . . . . .	<i>Dodd</i>	1	1	0
1432	Four basins, with spoons of Chinese lacquer; and 4 smaller basins	<i>Dodd</i>	1	10	0
1433	Eight small cups, of two sizes; and—				
1434	A pair of or-molu girandoles for three lights each . . . . .	<i>Webb</i>	7	10	0
	These two lots were sold together.				
1435	A cistern, of fine old burnt-in oriental porcelain . . . . .	<i>Agent</i>	6	15	0
1436	A bronze portable stove, by Harpur and Joyce . . . . .	<i>Agent</i>	1	10	0

ANCIENT CHINESE BRONZES.

The whole of the following very curious Bronzes were brought from Amoy, by Captain Nevill, R.N., of H. M. S. *Serpent*, and presented by him to the Duke of Buckingham.

1437	A pair of small beakers, on rosewood stands; and a small square cup, surface ornamented . . . . .	<i>F. Raymond Symons, Esq.</i>	1	6	0
1438	A pair of stands for wax lights, of lotus form, on tripods of kyilins' heads . . . . .	<i>Town and Emanuel</i>	5	5	0
1439	Two small square beakers, on rosewood stands	<i>B. Hodgson, Esq., Ulverstone</i>	3	0	0
1440	A square vase, with upright handles, on legs—the surface partly gilt . . . . .	<i>F. Raymond Symons, Esq.</i>	3	5	0
1441	A pair of square vases, of unusual form—pierced for incense, and surmounted by kyilins—the vases mounted on four legs each . . . . .	<i>F. Raymond Symons, Esq.</i>	5	0	0
1442	A mule, richly caparisoned with silver chain and bells	<i>Col. Sibthorp, M.P.</i>	7	15	0
1443	A very fine square beaker—16 inches high, the surface ornamented, and raised ornaments at the angles—on rosewood stand . . . . .	<i>Lisle</i>	5	0	0

THE STOWE CATALOGUE.

			£	s.	d.
1444	A circular vase—13 inches high, with handles, the surface elaborately ornamented—on a rosewood stand . . . . .	Col. Malcolm	11	11	0
1444*	A spoon, and 1 other . . . . .	Agent	1	11	0
1445	The sacred cow, bearing a polished metal mirror, the reverse of which has animals in relief . . . . .	Forrest	2	15	0
1446	An Indian deity, cut in a large block of rock-crystal . . . . .	Watson	2	17	0
1447	A man presenting a petition to a Chinese mandarin . . . . .	Rev. H. Roundell	1	11	6
1448	A very ancient gourd-shaped vase—17 inches high, the surface engraved, and kylin raised upon the shoulder—on rosewood stand . . . . .	Hume	5	15	0
1449	A noble bronze kylin, of unusual size—on a rosewood stand . . . . .	A. Robertson, Esq.	14	0	0

This was a very large specimen of the fabulous monster called a kylin, which is something between a lion and a dragon; the head of the former being combined with the claws and tail of the latter. The Chinese have a peculiar veneration for this figure, and worship it in their religious exercises. The figure is so formed as to admit the placing of incense inside, which being lighted, smoke issues from the mouth of the monster. Captain Nevill had great difficulty in obtaining the present specimen, and in order to secure its possession, it was for some time thrown overboard, and afterwards "fished up."

GRENVILLE DRAWING-ROOM.

1450	A capital Turkey carpet—11½ yards by 6 yards . . . . .	Sir R. Shafto Adair, Bart., Hixton Hall	24	13	6
1451	A crimson Brussels rug . . . . .	P. Norton, Esq.	2	14	0
1452	A steel and or-molu fender; a set of fire-irons; and a guard . . . . .	Agent	5	10	0
1453	The crimson Brussels carpet round the room—about 38 yards . . . . .	Garrard	7	10	0
1454	A four-burner lamp, with glass dish and chain, and a balance-weight . . . . .	Col. Malcolm	3	3	0
1455	A pier-glass—93 inches by 42 inches, with slide slips—in a gilt frame . . . . .	Col. Malcolm	14	14	0
1456	The companion glass . . . . .	Jacobson	13	0	0
1457	A gilt pier-table—boldly carved with masks and foliage, with a slab of oriental alabaster, bordered with statuary—6 feet 2 inches long and 23 feet wide . . . . .	P. D. Pauncefort Duncombe, Esq.	13	2	6
1458	The companion table . . . . .	P. D. Pauncefort Duncombe, Esq.	14	14	0
1459	A set of three window-curtains, and draperies of crimson and white silk tabaret . . . . .	Tewson, of Boston	10	0	0
1460	A pair of fauteuils, with carved and gilt frames—the seats and backs covered with flowered satin damask; and—				
1461	A pair of ditto, and holland covers . . . . .	Tewson	16	16	0

These two lots were sold together.



THE STOWE CATALOGUE.

			£	s.	d.
1462	Four fauteuils covered with flowered velvet in colours, and chintz covers . . . . .	<i>Edwards</i>	52	10	0
1463	A fauteuil, covered with crimson silk damask, and chintz cover	<i>Walesby</i>	3	0	0
1464	An arm-chair, with white and gold frame—the back and seat covered with flowered satin damask . . . . .	<i>Edwards</i>	13	2	6
1464a	An embroidered table-cover . . . . .	<i>Agent</i>	24	3	0
1464b	A ditto . . . . .	<i>Hume</i>	10	10	0
1464c	Fifty-eight yards of Genoa velvet . . . . .	<i>Hume</i>	37	16	0
1465	An easy chair, with cushion, covered with damask . . . . .	<i>Walesby</i>	3	15	0
1466	A pair of carved stools, supported by figures, covered with flowered satin damask . . . . .	<i>Town and Emanuel</i>	8	8	0
1467	A pair of richly carved oak chairs, with high backs—the seats covered with flowered satin damask . . . . .	<i>Charles Cope, Esq.</i>	21	0	0
1467*	A pair of ditto . . . . .	<i>Charles Cope, Esq.</i>	21	0	0
1468	Six mahogany chairs—the seats covered with leather (withdrawn.)				
1469	A mahogany portfolio stand . . . . .	<i>T. Grissell, Esq.</i>	7	0	0
1470	A fire-screen, with carved and gilt frame—panelled, with a subject in tapestry, after Teniers . . . . .	<i>M. P. Moore, Esq.</i>	19	8	6
1471	A curtain, of Gobelin tapestry, with a subject after Boucher; and brass poles . . . . .	<i>Agent</i>	37	16	0
1472	A pair of carved and gilt pier-tables . . . . .	<i>Lord Ward</i>	27	6	0
1473	A pair of carved ditto, the tops of japan lacquer	<i>T. Chrippes, Esq., Petworth</i>	16	5	6
1474	A pair of crimson cloth curtains	<i>Major Buchan, North Berwick</i>	5	15	0
1475	A very handsome knee-hole table, of rich buhl—tortoiseshell, with masks and ornaments of or-molu, and five drawers, the centre of the top covered with leather—6 feet 4 inches long, 2 feet 10 inches wide	<i>E. L. Betts, Esq.</i>	96	12	0
1476	A table-cover—richly worked in gold and colours . . . . .	<i>Russell</i>	26	15	6
1477	A tortoiseshell and buhl inkstand, with or-molu ornaments	<i>Edwards</i>	16	16	0
1478	A worked blotting-book cover . . . . .	<i>W. Green, Esq.</i>	2	10	0

This blotting-book was given by Viscountess Dungannon to the late Duke of Buckingham.

1479	A two-burner or-molu lamp, supported on an eagle, and square pedestal	<i>Agent</i>	7	5	0
1480	A ditto . . . . .	<i>Agent</i>	7	5	0
1481	A pair of grey granite vases, 17½ inches high . . . . .	<i>Agent</i>	8	8	0
1482	A pair of ditto . . . . .	<i>Agent</i>	7	17	6
1483	An oriental burnt-in bowl; and 2 square tea-canisters	<i>D. C. Webb, Esq.</i>	4	7	0
1484	A pair of tripod incense-burners, with goats' heads of Saxon porcelain . . . . .	<i>Mark Philips, Esq.</i>	12	10	0
1485	A pair of vases, with upright handles and masks of the same . . . . .	<i>Mark Philips, Esq.</i>	16	16	0

THE STOWE CATALOGUE.

			<i>£</i>	<i>s.</i>	<i>d.</i>
1485*	A pair of foot-stools . . . . .	<i>Agent</i>	3	10	0
1486	An enamelled tea-pot ; and 6 cups and saucers, of different patterns ; and a pair of cups, without saucers . . . . .	<i>Dodd</i>	3	5	0
1487	A burnt-in tea-pot ; and 10 oriental cups and saucers, of different patterns <i>W. Sharpe</i>		2	15	0
1488	A pair of rare and very beautiful beakers, with plants and chrysanthemums enamelled in compartments, with lips and feet of or-molu. <i>Owen</i>		21	0	0
1489	A Chinese cup, of steatite, with vines in relief <i>Rev. H. W. Sibthorp</i>		5	10	0
1490	An old japan jar . . . . .	<i>Mrs. Turner</i>	5	2	6
1491	A pair of ditto beakers . . . . .	<i>Agent</i>	7	5	0
1492	A pair of old japan circular dishes ; and a green enamel ditto <i>Agent</i>		2	10	0
1493	A Dresden two-handle cup and cover, with handles beautifully painted with Venus and Bacchus, and trophies . . . . .	<i>Agent</i>	19	19	0

This vase was bought by a commission agent for a gentleman who was present in the room. As will be seen, it was knocked down for nineteen guineas. After the hammer fell, Mr. Emanuel publicly stated that he sold the very vase to the Duke of Buckingham for five pounds. This was one of the very many instances in which parties attending the sale suffered by making their purchases through brokers. During the sale, scarcely any respectable persons could enter the mansion without being importuned to entrust their commissions to persons of this class: you were told that the applicant belonged to the "London Society of Brokers"—(one of the clique was stated to have been very recently a policeman, and another is said to have been lately employed in a much less honourable mode of obtaining a livelihood); that it was of no use to offer personal biddings, as the brokers attended for the purpose of buying, and would outbid any private individual. By these tales, speciously told, many persons were imposed upon, and instances of very much more than the value of articles being given were of common occurrence. The villany of the system will be judged of when we add that four or five of these men generally work together; and in cases where one has obtained a commission to purchase an article at a certain price, it is a common thing for the party so employed to forewarn his colleague not to let the lot be knocked down for a lower sum than his commission amounts to, in order to increase the per centage. The only safeguard the public have against such a state of things, in cases where they cannot personally attend, is to entrust their commissions to men of known and respectable character, of whom there are always many attending every important sale.

1494	A beautiful dejeuner, of old Dresden—exquisitely painted with subjects of cupids—consisting of a square plateau, tea-pot, milk-pot, sugar-basin, two tea-canisters, sugar-basin, and cover, two stands, and four tea-cups and saucers . . . . .	<i>W. Wells, Esq.</i>	29	8	0
1495	An exquisite chocolate-cup and cover, of the rarest old Sevres bleu du Roi, covered with a net-work of gold, and painted with cupids and exotic birds, in compartments . . . . .	<i>Rev. J. Sandford, Connaught Place</i>	12	12	0
1496	A costly pier-table, with a solid slab, 5 feet 2 inches by 2 feet 9 inches, of Egyptian porphyry: the frame is supported by two antique chimærae, of the finest oriental alabaster—the table stands upon a plinth, with a looking- glass at the back . . . . .	<i>Agent</i>	42	0	0

This table, which is formed of one of the largest slabs of porphyry known, was purchased by the Duke of Buckingham of Mr. Hertz. It formerly belonged to Sir Mark Sykes.

THE STOWE CATALOGUE.

		£	s.	d.
1497	A pair of ebony pier-cabinets, the panels carved with sacred subjects, with friezes of children, and masks of or-molu—the slabs of Verona marble . <i>Col. Malcolm</i>	60	18	0
1498	A pair of candelabra, of five lights each, supported by bacchanalian figures in bronze . . . . . <i>A. Robertson, Esq.</i>	22	1	0
1499	A pair of oriental porcelain vases, covered with Chinese landscapes and figures, in the finest japan lacquer and mother-o'-pearl—17 inches high <i>A. Robertson, Esq.</i>	17	6	6
1500	A pair of very large and deep old blue dishes—imperfect—mounted as a table . . . . . <i>Walesby</i>	1	15	0
1501	A pair of præfericula, of Sèvres bleu du Roi—the handles of female figures and mountings of or-molu—upon Sèvres plinths <i>Lord George Quin</i>	37	16	0
1502	A beautiful French clock, of statuary marble and bisquit, with Genius and Science directing Youth—designed and executed by Vulliamy—1787 . <i>A. Robertson, Esq.</i>	50	0	0
This clock was made for the Duke of Chandos, and came from Avington. The moulds are still in the possession of Vulliamy.				
1503	A superb candelabrum, formed of branches of lilies, with nozzles for ten lights, supported by a group of two boys—beautifully modelled—on a pedestal with festoons of or-molu; and—			
1504	The companion candelabrum . . . . . <i>R. S. Holford, Esq.</i>	199	10	0
These two lots were sold together.				
1505	A magnificent pedestal, of the richest buhl and or-molu, with festoons and masks; and—			
1506	The companion pedestal . . . . . <i>R. S. Holford, Esq.</i>	105	0	0
These two pedestals were put up together, as well as the candelabra. They form the companion set to Lots 734 and 735, which were also bought for Mr. Holford, by Mr. King. Mr. Emanuel's presence in the auction-room to-day occasioned a very material difference in the price at which they were sold.				
1507	Seventeen enamel and burnt-in oriental plates, of different sizes and patterns <i>Walter</i>	6	0	0
1508	Seventeen ditto . . . . . <i>Hall</i>	7	5	0
1509	Seven oriental bowls, of different patterns . . . . . <i>Walter</i>	3	3	0
1510	Three large old blue and white circular dishes . . . . . <i>Agent</i>	1	1	0
1511	Three ditto . . . . . <i>W. Sharpe</i>	2	7	0

WEST CORRIDOR.

1512	A crimson Brussels carpet—10 yards by three yards <i>Colonel Malcolm</i>	5	10	0
1513	A mahogany frame, with a marble slab—broken . <i>J. Richards, Esq.</i>	2	5	0
1514	A mahogany round-back chair . . . . . <i>Webb</i>	2	10	0

THE STOWE CATALOGUE.

		£	s.	d.
1515	About 19 yards of very handsome Brussels stair-carpet; and 32 brass wires <i>T. Grissell, Esq.</i>	17	17	0
1516	A pair of alabaster vases, with masks and white and gold pedestals—carved with lions' heads . . . . . <i>Russell</i>	11	0	6
1517	A lanthorn, with or-molu frame . . . . . <i>Agent</i>	4	10	0
1518	A Brussels carpet, of marble pattern—about 53 yards <i>Rev. Dr. Langley</i>	9	9	0
1519	Two damask carpet-covers . . . . . <i>P. Box, Esq.</i>	1	2	0
1521	A five-leaf japan screen . . . . . <i>T. Beards, Esq.</i>	12	0	0
1522	A pair of superb carved and gilt tripods—5 feet 6 inches high . . . <i>Town and Emanuel</i>	26	5	0
1523	A two-burner or-molu lamp . . . . . <i>Agent</i>	6	5	0
1524	A ditto . . . . . <i>Agent</i>	6	5	0
1525	A carved and gilt pier-table, with a green marble slab . . . <i>Owen</i>	9	0	0
1526	A black marble tazza, with handles—with a mask inside, on giallo foot . <i>E. L. Betts, Esq.</i>	11	11	0
1527	A pair of ancient hall chairs—carved in oak <i>W. Wakeford Attree, Esq.</i>	6	0	0
1528	A pair ditto, with figures . . . . . <i>Nathan</i>	9	19	6
1529	A pair, of different pattern . . . . . <i>H. Young, Esq.</i>	7	7	0
1530	Two chairs, of different patterns . . . . . <i>Glazding</i>	6	15	0
1531	A hall-table, with a slab of veined marble, 7 feet long—on a gilt stand— carved in beautiful taste . . . . . <i>Edwards</i>	19	8	6

EAST CORRIDOR, AND NUGENT STAIRCASE.

1532	A magnificent clock—the works contained in a vase of white marble: they are indicated by a figure of Truth. From the vase spring branches of poppies, with nozzles for seven lights: the pedestal, of white marble, is enriched with festoons of fruits and flowers, and mouldings of or-molu, and a plinth of Verona marble. This beautiful piece of decorative fur- niture is 7 feet 6 inches high . . . . . <i>Redfern</i>	63	0	0
This clock, which the Duke of Buckingham obtained from Mr. Hertz's collection, is now, we believe, the property of the Marquis of Hertford.				
1533	St. John with the lamb, kissing the hand of the infant Christ—a beautiful group by J. de Cock . . . . . <i>J. Atkinson, Esq.</i>	42	0	0
1534	A bath, of black and gold marble—on lions' feet of giallo antico . . . <i>Zimmerman</i>	11	11	0
1535	The companion . . . . . <i>Zimmerman</i>	12	12	0
1536	A Brussels carpet, of marble pattern—about 60 square yards <i>Walesby</i>	12	1	6
1537	A set of six very beautiful old mahogany chairs—the backs carved with lions' masks—the seats covered with ancient needlework . . . <i>Forrest</i>	28	7	0

THE STOWE CATALOGUE.

		£	s.	d.
1538	A pair of mahogany stools, to correspond with the chairs—the seats covered with needlework, and the date 1681 . . . . . <i>Owen</i>	7	17	6
	The chairs and stools forming the two preceding lots were brought from Minchenden House, Southgate, the seat of the Duke of Chandos, in Middlesex; and the embroidery work was executed by Ladies of the Chandos family. We believe Lord Leigh, who is descended from that family, is the present possessor of them, both lots having been purchased for that nobleman, by Mr. Redfern, of the parties to whom they were sold.			
1539	A pair of pier-tables—the marble slabs, with three Florentine mosaics each—on elaborately carved and gilt stands, of Italian taste <i>Agent</i>	57	15	0
1540	A pier-table, with a shaped slab of marble—on a handsome carved and gilt stand . . . . . <i>Lady Carmichael Anstruther, Caversfield</i>	17	17	0
1541	A small pier-table, with a black and gold marble slab, on a carved and gilt stand . . . . . <i>The Misses Yardley</i>	7	10	0
1542	A pair of pier-tables, with slabs of grey granite—the frames carved and gilt—in beautiful taste . . . . . <i>Morant</i>	26	5	0
1543	A pair of pier-tables, with solid slabs of breccia—the frames of bamboo pattern—gilt . . . . . <i>Edwards</i>	25	4	0
1544	A pier-table, with a slab of black and gold marble—the frame carved and gilt with festoons—in very rich old taste <i>S. M. Peto, Esq., M.P.</i>	14	3	6
1545	A pair of hall-tables, with slabs of veined marble—on gilt stands . . . . . <i>P. D. Pouncefort Duncombe, Esq.</i>	8	10	0
1546	A lamp, with four burners, of or-molu, with ground-glass pan and shades, and balance-weight . . . . . <i>Col. Malcolm</i>	7	0	0
1547	A damask cover for the carpet; a piece of India matting; and 2 skin mats <i>Col. Malcolm</i>	3	5	0
1548	A very handsome mahogany table, constructed to contain a pair of library steps . . . . . <i>P. W. S. Miles, Esq., M.P.</i>	18	18	0

Amount realised by Fourteenth Day's Sale £2136:1.

# THE FIFTEENTH DAY'S SALE.

SATURDAY, SEPTEMBER 2.

THE sale of Wine was resumed to-day. The remark appended to the previous Wine Sales applies also to this day: where lots are omitted, the stock failed.

## SHERRY.

				£	s.	d.
308	Three dozens of Sherry	at 27s. per doz.	Elkington	4	1	0
309	Three ditto	27s. „	Brittin, of Bicester	4	1	0
310	Three ditto	27s. „	Elkington	4	1	0
311	Three ditto	26s. „	W. Green, Esq.	3	18	0
312	Three ditto	26s. „	Nathan, Jun.	3	18	0
313	Three ditto	26s. „	Elkington	3	18	0
314	Three ditto	26s. „	Jacobson	3	18	0
315	Three ditto	26s. „	Jacobson	3	18	0
316	Three ditto	26s. „	Jacobson	3	18	0
317	Three ditto	26s. „	Elkington	3	18	0
318	Three ditto	26s. „	W. Green, Esq.	3	18	0
319	Three ditto	26s. „	W. Green, Esq.	3	18	0
320	Three ditto	26s. „	Agent	3	18	0
321	Three ditto	26s. „	Agent	3	18	0
322	Three ditto	27s. „	Agent	4	1	0
323	Three ditto	26s. „	Agent	3	18	0
324	Three ditto, more or less	26s. „	W. Green, Esq.	4	6	0
325	Three ditto, 1844	44s. „	Nathan, Jun.	6	12	0
326	Three ditto	48s. „	Nathan, Jun.	7	4	0
327	Three ditto	49s. „	Nathan, Jun.	7	7	0

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				£	s.	d.
328	Three dozens of Sherry, 1845, at 51s. per doz.	.	Nathan, Jun.	7	13	0
329	Three ditto	59s. „ .	Nathan, Jun.	8	17	0
330	Three ditto	63s. „ .	— Deakins, Esq.	9	9	0
331	Three ditto; and—					
332	Three ditto	57s. „ .	Nathan, Jun.	11	8	0
335	Three ditto (Cunningham), 1844	35s. „ .	Jacobson	5	5	0
336	Three ditto	34s. „ .	Jacobson	5	2	0
337	Three ditto	34s. „ .	Agent	5	2	0
338	Three ditto	32s. „ .	Jacobson	4	16	0
339	Four ditto, more or less	31s. „ .	Walesby	6	4	0
340	Three ditto	34s. „ .	— Deakins, Esq.	5	2	0
341	Three ditto	33s. „ .	W. Sharpe	4	19	0
342	Three ditto	33s. „ .	Elkington	4	19	0
343	Three ditto	33s. „ .	Elkington	4	19	0
344	Three ditto	33s. „ .	Elkington	4	19	0
345	Three ditto	35s. „ .	W. Sharpe	5	5	0
346	Three ditto	34s. „	Hitchman and Humphries	5	2	0
347	Three ditto	34s. „	Hitchman and Humphries	5	2	0
348	Three ditto	34s. „	Hitchman and Humphries	5	2	0
349	Three ditto	34s. „	— Deakins, Esq.	5	2	0
350	Three ditto	35s. „ .	Brittin	5	5	0
351	Three ditto	35s. „ .	Elkington	5	5	0
352	Three ditto	35s. „ .	Elkington	5	5	0
354	Three ditto, more or less	36s. „ .	Agent	4	1	0
355	Three ditto	34s. „ .	Agent	5	2	0

PORT.

357	Three dozens of Port (Thompson), 1839, at 54s. per doz.	Agent	8	2	0
358	Three ditto . . . 60s. „	Agent	9	0	0
359	Three ditto . . . 56s. „	Agent	8	8	0
360	Three ditto . . . 60s. „	Agent	9	0	0
361	Two ditto, more or less . . . 63s. „	Agent	6	11	3
362	Three ditto, 1844 . . . 52s. Hitchman and Humphries		7	16	0
363	Three ditto . . . 53s. „ — Deakins, Esq.		7	19	0
364	Two ditto, more or less . . . 54s. „ Brittin		5	8	0
365	Three dozens of Port (Brooke), 1845 44s. „	Elkington	6	12	0
366	Three ditto . . . 45s. „	Elkington	6	15	0
367	Three ditto . . . 44s. „	Elkington	6	12	0

THE STOWE CATALOGUE.

					<i>£</i>	<i>s.</i>	<i>d.</i>
368	Three dozens of Port (Brooke) 1845, at 44s. per doz.	.	<i>P. Box, Esq.</i>		6	12	0
369	Three ditto . . . 44s. „	.	<i>Brittin</i>		6	12	0
370	Three ditto . . . 44s. „		<i>Rev. W. Andrews</i>		6	12	0
371	Three ditto . . . 45s. „	.	<i>Elkington</i>		6	15	0
372	Three ditto . . . 46s. „	.	<i>P. Box, Esq.</i>		6	18	0
373	Three ditto . . . 45s. „	.	<i>Jacobson</i>		6	15	0

CLARET, &c.

375	Three dozens of Latour (Brooke), 1837, bottled in 1843	.	.				
	at 46s. per doz.	.	.	<i>Dowbiggen</i>	6	18	0
376	Three ditto . . . 46s. „	.	.	<i>Dowbiggen</i>	6	18	0
377	Three ditto . . . 50s. „	.	.	<i>Dowbiggen</i>	7	10	0
378	Three ditto . . . 50s. „	.	.	— <i>Deakins, Esq.</i>	7	10	0
379	Three ditto . . . 54s. „	.	.	<i>W. Sharpe</i>	8	2	0
380	Three ditto . . . 54s. „	.	.	<i>P. Box, Esq.</i>	8	2	0
381	Four ditto, more or less . 48s. „	.	.	<i>W. Sharpe</i>	7	4	0
382	Three dozens of Lafitte, 1841, bottled in 1845, 44s. per doz.			<i>Stockton</i>	6	12	0
383	Three ditto . . . 43s. per doz.			<i>Walsh, Wheatsheaf Inn, Brackley</i>	6	9	0
384	Three ditto . . . 43s. „	.	.	<i>Walsh</i>	6	9	0
385	Three ditto . . . 40s. „	.	.	<i>Stockton</i>	6	0	0
386	Three ditto . . . 41s. „	.	.	<i>Hitchman and Humphries</i>	6	3	0
387	Three ditto . . . 41s. „	.	.	<i>Hitchman and Humphries</i>	6	3	0
388	Three ditto . . . 41s. „	.	.	<i>W. Green, Esq.</i>	6	3	0
389	Three ditto . . . 40s. „	.	.	<i>Jacobson</i>	6	0	0
390	Three ditto . . . 40s. „	.	.	<i>Jacobson</i>	6	0	0
392	Three ditto . . . 40s. „	.	.	<i>Elkington</i>	6	0	0
394	Three ditto . . . 40s. „	.	.	<i>Elkington</i>	6	0	0
394*	Three ditto . . . 40s. „	.	.	<i>Rev. W. Andrews</i>	6	0	0
395	Two ditto . . . 40s. „	.	.	<i>Elkington</i>	4	0	0
396	Three dozen of Claret . 40s. „	.	.	— <i>Deakins, Esq.</i>	6	0	0
397	Three ditto . . . 40s. „	.	.	<i>Rev. E. A. Uthwatt</i>	5	0	0
409	Three dozens of Marsala . 31s. „	.	.	<i>Rev. E. A. Uthwatt</i>	4	13	0
410	Three ditto . . . 27s. „	.	.	<i>Jacobson</i>	4	1	0
411	Three dozens of Lachrymæ Christi, 21s. per doz.			<i>Hitchman and Humphries</i>	3	3	0
412	Three ditto . . . 21s. per doz.	.	.	<i>T. Peatling</i>	3	3	0
413	Three ditto . . . 20s. „	.	.	<i>Agent</i>	3	0	0
414	Three and a half ditto, more or less, 19s. per doz.			<i>Elkington</i>	2	17	0
415	Three dozen of Tinta Madeira 21s. „	.	.	<i>Rev. E. A. Uthwatt</i>	3	3	0



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				£	s.	d.
416	Three dozen of Tinta Madeira, at 21s. per doz.	<i>Rev. E. A. Uthwatt</i>		3	3	0
417	Three ditto, more or less . 20s. „	<i>Barford, of Silverstone</i>		4	0	0
418	Three ditto . . 24s. „	<i>Agent</i>		3	12	0
419	Two ditto; and—					
420	Two ditto, more or less 24s. „	<i>Jacobson</i>		5	14	0
421	Three ditto . . 33s. „	<i>T. Peatling</i>		4	19	0
422	Three ditto . . 31s. „	<i>T. Peatling</i>		4	13	0
423	Four ditto, more or less . 27s. „	<i>T. Peatling</i>		4	1	0
424	Three dozen of Malmsey . 30s. „	<i>W. Green, Esq.</i>		4	10	0
425	Three ditto . . 27s. „	<i>T. Peatling</i>		4	1	0
426	Three ditto . . 27s. „	<i>J. Richards, Esq.</i>		4	1	0
427	Three ditto . . 27s. „	<i>W. Green, Esq.</i>		4	1	0
428	Three ditto . . 37s. „	<i>W. Green, Esq.</i>		3	16	6
429	Three ditto, more or less . 26s. „	<i>Brittin</i>		2	12	0
430	Six pints of Malmsey, more or less, and 5 quarts various, 28s. per doz. .	<i>Agent</i>		0	18	8
431	One dozen and 6 pints of Malmsey, 19s. per doz.	<i>Rev. E. A. Uthwatt</i>		1	8	6
432	Three dozen pints of Seges, 19s. per doz.	<i>Right Hon. Sir F. T. Baring, Bart., M.P.</i>		2	17	0
433	Three ditto . . 18s. „	<i>Right Hon. Sir F. T. Baring, Bart., M.P.</i>		2	14	0
434	Three ditto . . 18s. „	<i>Duke, of Silverstone</i>		2	14	0
435	Three ditto . . 17s. „	<i>Right Hon. Sir F. T. Baring, Bart., M.P.</i>		2	11	0
436	Three ditto . . 17s. „	<i>Jacobson</i>		2	11	0
437	Three ditto . . 18s. „	<i>Jacobson</i>		2	14	0
438	Three ditto . . 17s. „	<i>Agent</i>		2	11	0
439	Ten bottles . . 19s. „	<i>King and Stone</i>		0	15	10
442	Two dozens of Canary 39s. „	<i>Jacobson</i>		3	18	0
443	Two ditto, more or less 42s. „	<i>P. Box, Esq.</i>		3	17	0
444	Three dozens of Calcavella, 18s. per doz.	<i>Walesby</i>		2	14	0
445	Three and a half ditto, more or less, 18s. per doz.	<i>Rev. E. A. Uthwatt</i>		2	12	0
446	Three dozens of Falernian, more or less, Jamaica, 1843, 20s. per doz.	<i>Agent</i>		2	11	8
447	One dozen, and 10 pints of Paxarete, 11s. per doz.	<i>Agent</i>		1	0	2
448	Three dozens of Sack 43s. per doz. .	<i>Jacobson</i>		6	9	0
449	Three ditto . . 43s. „	<i>Jacobson</i>		6	9	0
450	Three ditto . . 44s. „	<i>T. Peatling</i>		6	12	0
451	Three ditto; and—					
452	Two ditto, more or less . 45s. „	<i>Franklin, of Towcester</i>		6	15	0
453	Three dozens of Sack . 51s. „	<i>Town and Emanuel</i>		7	13	0
454	Three ditto . . 51s. „	<i>Town and Emanuel</i>		7	13	0
455	Three ditto . . 50s. „	<i>H. Taylor, Esq., Brackley</i>		4	3	4
456	Three ditto . . 50s. „	<i>Agent</i>		7	10	0

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					£	s.	d.
457	Three dozens of Sack, more or less, at 50s. per doz. . . . .			<i>Agent</i>	7	1	8
458	Two ditto; and—						
459	Two ditto, more or less . . . . .	5s.	„	<i>Jacobson</i>	0	17	11
460	Three ditto, in pints . . . . .	23s.	„	<i>Jacobson</i>	3	9	0
461	Two ditto . . . . .	22s.	„	<i>Jacobson</i>	2	4	0
462	Two ditto, more or less . . . . .	23s.	„	<i>Hewitt, of Bicester</i>	0	11	6

Amount realised by Fifteenth Day's Sale £668:0:8.

## THE SIXTEENTH DAY'S SALE.

MONDAY, SEPTEMBER 4.

THE sale this morning opened with the first portion of the magnificent service of Plate. This has always formed one of the great features of Stowe, the quantity being far greater than is generally met with in the mansions of the nobility, and more nearly approaching in value the collections of royalty. In proof of this, it may be mentioned, as a curious coincidence, that the Plate formerly belonging to their Royal Highnesses the Duke of York and the Duke of Sussex, both of which collections passed through Messrs. Christie and Manson's hands, and the service just sold at Stowe, realised within £500 of each other. The Duke of Buckingham's Plate included some very magnificent ornamental specimens, chiefly added by himself when Marquis of Chandos: the more useful articles in the collection may be correctly described as the old Grenville and Chandos Plate. There was nothing in the catalogue for the day calculated to excite much interest—the chief articles sold consisting of spoons and forks, &c. There was, in consequence, but a small attendance of general company, the parties present consisting chiefly of London dealers.

### PLATED.

#### DISH COVERS, WITH GADROONED EDGES.

					£	s.	d.
1	A pair: 20-inch	.	.	.	<i>Town and Emanuel</i>	5	5 0
2	A pair: 18-inch	.	.	.	<i>Town and Emanuel</i>	4	18 0
3	A pair: 16½-inch	.	.	.	<i>King and Stone</i>	5	0 0
4	A pair: 16-inch	.	.	.	<i>B. Benjamin, of Duke Street</i>	4	18 0
5	A pair: 13-inch	.	.	.	<i>King and Stone</i>	4	15 0
6	A pair: ditto	.	.	.	<i>Town and Emanuel</i>	4	10 0
7	A pair: ditto	.	.	.	<i>Town and Emanuel</i>	4	8 0
8	A pair: ditto	.	.	.	<i>Town and Emanuel</i>	4	6 0
9	A pair: 12½-inch	.	.	.	<i>King and Stone</i>	4	7 0
10	A pair: ditto	.	.	.	<i>King and Stone</i>	4	7 0
11	A pair: ditto	.	.	.	<i>M. Emanuel</i>	4	7 0
12	A pair: ditto	.	.	.	<i>B. Benjamin</i>	4	8 0
13	A pair: 11-inch	.	.	.	<i>Town and Emanuel</i>	3	15 0
14	A pair: ditto	.	.	.	<i>Town and Emanuel</i>	3	18 0
15	A pair: ditto	.	.	.	<i>B. Benjamin</i>	3	15 0

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			<i>£</i>	<i>s.</i>	<i>d.</i>
16	A pair: ditto	<i>B. Benjamin</i>	3	14	0
17	A set of four 10½-inch	<i>B. Benjamin</i>	6	0	0
18	A set of four circular dishes: 11 inches diameter	<i>Town and Emanuel</i>	5	15	0
19	A set of four: 10-inch	<i>Town and Emanuel</i>	4	16	0
20	A set of four: 9½-inch	<i>Town and Emanuel</i>	3	17	0
21	A set of four: 9-inch	<i>Town and Emanuel</i>	3	7	0
22	A pair of ice-pails, spirally fluted, with gadrooned and shell edges	<i>Agent</i>	5	0	0
23	A pair of ditto	<i>Agent</i>	5	0	0
24	A circular vegetable dish, with three divisions—gadrooned edge	<i>Agent</i>	3	10	0
25	A small circular soup-tureen—fluted bowl and cover, and gadrooned edge	<i>Harrison</i>	5	0	0
26	Twelve hot-water plates	<i>B. Benjamin</i>	7	10	0
27	Twelve ditto	<i>B. Benjamin</i>	7	16	0
28	Sixteen ditto	<i>L. Benjamin, of Princes Street</i>	9	12	6
29	Six small trays, for toasted cheese	<i>Agent</i>	0	14	0
30	Four plain oval heaters	<i>Rev. E. A. Uthwatt</i>	1	6	0
31	Four square ditto	<i>L. Benjamin</i>	2	8	0
32	Three plain oblong heaters	<i>J. Richards, Esq.</i>	1	7	0
33	A pair of double wine-wagons	<i>Mrs. Morgan</i>	12	12	0
34	A pair of ditto	<i>Mrs. Morgan</i>	18	2	6
34a	A set of four 9-inch covers	<i>Town and Emanuel</i>	4	4	0

OR-MOLU.

35	A set of four candlesticks, of or-molu	<i>P. Norton, Esq.</i>	4	10	0
36	A casket—the surface of elaborate openwork	<i>Redfern</i>	4	15	0
37	A gilt tazza—from the design of Cellini	<i>Rev. C. C. Beaty Pownall, Milton Earnest</i>	3	18	6
This tazza was presented to the Duke of Buckingham, by Captain Willes Johnson, R.N.					
38	Two pair of grape-scissors; and 6 egg-spoons	<i>Lawrence, of Buckingham</i>	2	4	0

PLAIN SPOONS, &c.

39	Two gravy-spoons; 10 salt-spoons: 6 oz. 15 dwt., at 5s. 2d. per oz.	<i>Walesby</i>	1	14	10
40	Twenty-four table-spoons: 54 oz. 10 dwt., at 5s. 1d. per oz.	<i>Rev. E. A. Uthwatt</i>	13	17	0
41	Twenty-four ditto: 55 oz., at 5s. per oz.	<i>Foligno, of Finsbury Circus</i>	13	15	0
42	Twenty-four ditto: 56 oz. 3 dwt., at 5s. 1d. per oz.	<i>Lister</i>	14	5	5
43	Twenty-four ditto: 55 oz. 10 dwt., at 5s. per oz.	<i>Salome, of Bridge Street, Lambeth</i>	13	17	6

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			s	s	d.
44	Twenty-four table-spoons: 58 oz. 12 dwt., at 5s. 1d. per oz.	<i>Lister</i>	14	17	10
45	Twenty-four ditto: 56 oz., at 5s. per oz.	<i>Salome</i>	14	0	0
46	Twenty ditto: 47 oz. 15 dwt., at 5s. per oz.	<i>B. Benjamin</i>	11	18	9
47	Fifteen wine-labels: 5 oz., at 5s.	<i>Wells, of Oxford</i>	1	5	0
48	Fifteen ditto: 5 oz. 3 dwt., at 4s. 11d. per oz.	<i>Agent</i>	1	5	3
49	Eleven ditto: 8 oz. 8 dwt., at 4s. 11d. per oz.	<i>Wells</i>	0	16	8
50	Twelve dessert-spoons: 15 oz. 5 dwt., at 5s. 1d. per oz.	<i>Foligno</i>	3	17	6
51	Seven wine-labels: 2 oz. 5 dwt., at 5s. 1d. per oz.	<i>Wells</i>	0	11	5
52	Six wine-labels, with rims chased: 2 oz. 5 dwt., at 5s. 6d. per oz.	<i>Wells</i>	0	12	4
53	A saucepan: 10 oz. 4 dwt., at 5s. 7d. per oz.	<i>Town and Emanuel</i>	2	16	11
54	A ditto: 9 oz. 12 dwt., at 5s. 5d. per oz.	<i>Cooper, of Kirby Street</i>	2	12	0
55	Thirty-three old tea-spoons: 15 oz. 5 dwt., at 5s. 3d. per oz.	<i>L. Benjamin</i>	3	17	4
56	Eight figured tea-spoons: 4 oz., at 8s. 3d. per oz.	<i>Webb, of Daventry</i>	1	13	0
57	A pair of plain chamber candlesticks, and extinguishers: 19 oz., at 6s. 8d.	<i>F. Bowker, Esq., Winchester</i>	6	6	8
58	A pair of ditto, and ditto: 16 oz. 10 dwt., at 6s. 8d. per oz.	<i>Cooper</i>	5	10	0
59	Two odd ditto, and ditto: 22 oz. 8 dwt., at 6s. per oz.	<i>M. Emanuel</i>	6	14	4
60	A pair, with plain saucers, and ditto: 15 oz. 8 dwt., at 7s. per oz.	<i>Lister</i>	5	7	9
61	Three scallop shells; and a plain wine-strainer: 8 oz. 8 dwt., at 7s. 4d. per oz.	<i>Davis</i>	3	1	7
62	Four oval salts: 12 oz. 10 dwt., at 9s. 9d. per oz.	<i>Agent</i>	6	1	10

PLAIN FORKS AND SPOONS.

63	Twenty-four plain old three-pronged table-forks: 55 oz., at 5s. 4d. per oz.	<i>Salome</i>	14	13	4
64	Twenty-four ditto: 54 oz. 18 dwt., at 5s. 6d. per oz.	<i>H. Smith, Esq.</i>	15	1	11
65	Twenty-four ditto: 53 oz. 5 dwt., at 5s. 5d. per oz.	<i>Davis</i>	14	8	5
66	Twenty-four ditto: 55 oz. 15 dwt., at 5s. 5d. per oz.	<i>J. Richards, Esq.</i>	15	1	11
67	Twenty-four ditto: 55 oz., at 5s. 5d. per oz.	<i>Rev. E. A. Uthwatt</i>	14	17	11
68	Seventeen ditto: 37 oz. 10 dwt., at 5s. 5d. per oz.	<i>G. W. Dasent, Esq.</i>	10	3	1
69	Twenty-four plain dessert-forks: 29 oz. 12 dwt., at 5s. 8d. per oz.	<i>Davis</i>	8	7	8
70	Two dozens and eight ditto: 37 oz. 13 dwt., at 6s. per oz.	<i>H. Smith, Esq.</i>	11	5	10
71	Twenty-four plain dessert-spoons: 26 oz., at 5s. 5d. per oz.	<i>Lister</i>	7	0	10
72	Twenty-four ditto: 30 oz., at 6s. per oz.	<i>Davis</i>	9	0	0
73	Twenty-four ditto: 29 oz., at 5s. 8d. per oz.	<i>H. Smith, Esq.</i>	8	4	4
74	Nineteen ditto: 22 oz. 10 dwt., at 5s. 9d. per oz.	<i>Lister</i>	6	9	4
75	Twelve table-spoons: 25 oz. 10 dwt., at 5s. 4d. per oz.	<i>The Dean of Windsor</i>	6	16	0
76	Twelve ditto: 27 oz. 10 dwt., at 5s. 3d. per oz.	<i>J. Bowker, Esq.</i>	7	4	4
77	Twelve ditto: 25 oz. 15 dwt., at 5s. 3d. per oz.	<i>H. Smith, Esq.</i>	6	15	2

THE STOWE CATALOGUE.

			£	s.	d.
78	Twelve table-spoons: 26 oz. 5 dwt., at 5s. 9d. per oz.	<i>Rait, of Glasgow</i>	7	10	11
79	Twelve ditto: 26 oz., at 5s. 6d. per oz.	<i>J. Richards, Esq.</i>	7	3	0
80	Twelve ditto: 25 oz. 12 dwt., at 5s. 8d. per oz.	<i>H. Smith, Esq.</i>	7	5	0
81	Twelve ditto: 26 oz. 8 dwt., at 5s. 9d. per oz.	<i>Lister</i>	7	11	9
82	Twelve ditto: 25 oz. 15 dwt., at 5s. 9d. per oz.	<i>Agent</i>	7	8	0
83	Twelve ditto: 25 oz. 7 dwt., at 5s. 7d. per oz.	<i>Lister</i>	7	1	6
84	Twelve ditto: 26 oz. 4 dwt., at 5s. 8d. per oz.	<i>Agent</i>	7	8	5
85	Twelve ditto: 25 oz. 18 dwt., at 5s. 8d. per oz.	<i>Rait</i>	7	6	9
86	One dozen dessert-spoons: 13 oz. 12 dwt., at 5s. 9d. per oz.	<i>G.W. Dasent, Esq.</i>	3	18	2
87	One ditto: 13 oz. 2 dwt., at 5s. 9d. per oz.	<i>Rait</i>	3	15	3
88	One ditto: 13 oz. 3 dwt., at 5s. 9d. per oz.	<i>Rev. E. A. Uthwatt</i>	3	15	7
89	One ditto: 13 oz., at 5s. 11d. per oz.	<i>Davis</i>	3	16	11
90	One ditto: 13 oz., at 5s. 11d. per oz.	<i>Wells</i>	3	16	11
91	Six gravy-spoons: 18 oz. 15 dwt., at 5s. 5d. per oz.	<i>Agent</i>	5	1	6
92	Six sauce-ladles; and two sugar-ladles—shell shaped: 14 oz. 16 dwt., at 8s. per oz.	<i>Agent</i>	5	18	4
93	Seven ditto: 15 oz. 17 dwt., at 7s. 8d. per oz.	<i>Charles Jolliffe, Esq., Pall Mall</i>	6	1	6
94	One scalloped, and 1 plain soup-ladle: 10 oz. 8 dwt., at 6s. 3d. per oz.	<i>Rait</i>	3	5	0
95	Two soup-ladles: 12 oz. 7 dwt., at 6s. 4d. per oz.	<i>Agent</i>	3	18	2
96	Two ditto; and a pair of asparagus-tongs: 20 oz., at 7s. 1d.	<i>Makepeace, of Serle Street</i>	7	1	8
97	One dozen table-forks: 27 oz. 3 dwt., at 6s. 8d. per oz.	<i>The Dean of Windsor</i>	9	1	0
98	One ditto: 26 oz. 5 dwt., at 6s. 8d. per oz.	<i>Rait</i>	8	15	0
99	One ditto: 26 oz. 15 dwt., at 6s. 10d. per oz.	<i>Agent</i>	9	2	9
100	One ditto: 26 oz. 8 dwt., at 6s. 10d. per oz.	<i>Davis</i>	8	16	0
101	One ditto: 26 oz. 10 dwt., at 6s. 7d. per doz.	<i>G. Trant, Esq.</i>	8	14	5
102	One ditto: 26 oz. 18 dwt., at 6s. 7d. per oz.	<i>Walesby</i>	8	17	1
103	One ditto: 26 oz. 15 dwt., at 6s. 7d. per oz.	<i>Nathan, Jun.</i>	8	16	1
104	One ditto: 26 oz. 12 dwt., at 6s. 8d. per oz.	<i>Agent</i>	8	17	4
105	One ditto: 26 oz. 8 dwt., at 6s. 7d. per oz.	<i>Agent</i>	8	13	9
109	A large saucepan: 65 oz., at 5s. 2d. per oz.	<i>Davis</i>	16	5	10
110	An oval wooden stand, with silver urn for a centre (withdrawn.)				
111	A pair of oval soup-tureens and covers, with beaded and gadrooned edges: 192 oz. 10 dwt., at 5s. 6d. per oz.	<i>J. G. Uppleby, Esq., Leeds</i>	52	18	9
112	A pair of ditto: 193 oz. 10 dwt., at 5s. 1d. per oz.	<i>Rait</i>	49	3	7
113	A pair of ditto: 195 oz. 10 dwt., at 5s. 1d. per oz.	<i>Foligno</i>	49	13	9
114	A pair of ditto: 196 oz. 15 dwt., at 5s. per oz.	<i>Salome</i>	49	3	9
115	A pair of sauce-tureens and covers, of the same pattern: 55 oz., at 6s.	<i>Edwards</i>	16	10	0
116	A pair of ditto: 55 oz. 15 dwt., at 6s. 6d. per oz.	<i>R. A. Gray, Esq., Camberwell Terrace</i>	18	2	4

THE STOWE CATALOGUE.

		£	s.	d.
117	A pair of sauce-tureens and covers: 60 oz. 3 dwt., at 6s. 6d. per oz.			
	<i>R. A. Gray, Esq.</i>	19	10	11
118	A pair of ditto: 60 oz. 5 dwt., at 6s. 8d. per oz.			
	<i>Rait</i>	20	1	8
119	A plain preserving-pan: 52 oz. 8 dwt., at 5s. 3d. per oz.			
	<i>Cooper</i>	13	15	1
120	Four double sauce-boats—gadrooned edge: 76 oz. 18 dwt., at 5s. 9d. per oz.			
	<i>Makepeace</i>	22	2	2
121	A pair of chamber candlesticks—beaded edges: 16 oz. 15 dwt., at 6s. 1d. per oz.			
	<i>M. Emanuel</i>	5	1	10
122	A pair of old snuffers, and tray: 11 oz. 10 dwt., at 6s. 9d. per oz.			
	<i>Town and Emanuel</i>	3	17	7
123	A pair of snuffers and tray: 12 oz. 6 dwt.			
	<i>Agent</i>	1	0	0
124	A night lamp: 9 oz. 18 dwt., at 5s. 1d. per oz.			
	<i>Makepeace</i>	2	10	3
125	A pair of handsome double sauce-boats: 40 oz. 10 dwt., at 6s. per oz.			
	<i>Wells</i>	12	3	0
126	A pair of handsome fluted sauce-boats, with storks for the handles: 47 oz. 10 dwt., at 8s. 6d. per oz.			
	<i>R. A. Gray, Esq.</i>	20	3	9
127	A pair of ditto: 44 oz. 15 dwt., at 8s. 6d. per oz.			
	<i>Makepeace</i>	19	0	4
128	A pair of ditto: 42 oz. 10 dwt., at 8s. 8d. per oz.			
	<i>Davis</i>	18	8	4

GILT.

129	Twelve plates: 196 oz., at 6s. 4d. per oz.	<i>Town and Emanuel</i>	62	1	4
130	Twelve ditto: 201 oz. 5 dwt., at 6s. 6d. per oz.	<i>Town and Emanuel</i>	65	8	1
131	Seven ditto: 106 oz. 18 dwt., at 6s. 6d. per oz.	<i>Town and Emanuel</i>	34	14	10
132	Twelve ditto: 200 oz. 5 dwt., at 6s. 6d. per oz.	<i>Town and Emanuel</i>	65	1	7
133	Ten ditto: 169 oz. 8 dwt., at 6s. 4d. per oz.	<i>Davis</i>	53	12	10
134	Thirteen plates, with scalloped and gadrooned edges: 211 oz., at 5s. 10d. per oz.	<i>Davis</i>	61	10	10
135	Fourteen octagonal ditto, with shell and gadrooned edges: 218 oz., at 10s.	<i>Whistler, of the Strand</i>	109	0	0
136	Ten ditto: 159 oz., at 7s. 4d. per oz.	<i>Town and Emanuel</i>	58	6	0
137	A pair of small sugar vases and covers—embossed with flowers in high relief: 24 oz. 15 dwt., at 11s. per oz.	<i>Town and Emanuel</i>	13	12	3
138	A pair of hooped pint mugs: 22 oz. 18 dwt., at 8s. 9d. per oz.	<i>Rait</i>	9	18	2
139	A pair of glass claret-jugs, the shoulder ornamented with wreaths of vine in fruit, with handles of the same, and chased stand of foliage: 87 oz. 9 dwt., at 12s. 10d. per oz.	<i>Garrard</i>	56	2	2
140	A rosewater ewer and salver—chased—in beautiful Italian taste: 87 oz., at 16s. 6d. per oz.	<i>Agent</i>	71	15	6
140*	Two circular tazza—on feet: 31 oz., at 7s. 6d.	<i>Rait</i>	11	8	9

THE STOWE CATALOGUE.

			£	s.	d.
141	A pair of beautiful three-light candelabra: 80 oz., at 8s. 7d. per oz.	.			
		<i>W. S. Lowndes, Esq.</i>	34	6	8
142	A pair of very elegant candlesticks—chased with scrolls, and engraved in antique taste: 32 oz., at 8s. 10d. per oz.	<i>W. S. Lowndes, Esq.</i>	14	2	8
143	A pair of ditto: 28 oz., at 8s. per oz.	<i>Davis</i>	11	4	0
144	A pair of ditto: 28 oz., at 8s. 1d. per oz.	<i>Garrard</i>	11	6	4
145	A pair of ditto (withdrawn.)				
146	A plain circular salver—on foot: 52 oz. 15 dwt., at 6s. per oz.	<i>B. Benjamin</i>	15	16	6
147	A pair of ditto—larger: 50 oz. 10 dwt., at 7s. 2d. per oz.	.			
		<i>Sir W. Clay, Bart., M.P.</i>	18	1	11
148	A pair of ditto: 50 oz. 15 dwt., at 7s. per oz.	<i>Earl of Lonsdale</i>	17	15	3
149	A pair of ditto: 30 oz. 17 dwt., at 7s. per oz.	<i>Sir W. Clay, Bart., M.P.</i>	10	15	11
150	A pair of very small ditto: 13 oz. 16 dwt., at 8s. per oz.	<i>Earl of Lonsdale</i>	5	10	4
152	A pair of ditto: 13 oz. 16 dwt., at 8s. 8d. per oz.	<i>Earl of Lonsdale</i>	5	19	7
153	A pair of leaf-shaped fruit-dishes—from the Duke of York's collection: 48 oz., at 11s. per oz.	<i>Town and Emanuel</i>	26	8	0
154	A pair of ditto: 48 oz. 5 dwt., at 11s. 3d. per oz.	.			
		<i>P. D. Pauncefort Duncombe, Esq.</i>	27	2	9
155	A pair of ditto: 47 oz. 10 dwt., at 11s. per oz.	<i>P. D. Pauncefort Duncombe, Esq.</i>	26	2	6
156	A pair of ditto (different): 39 oz. 5 dwt., at 11s. 1d. per oz.	<i>Agent</i>	21	15	0
157	A pair of ditto: 39 oz. 10 dwt., at 11s. 1d. per oz.	<i>Agent</i>	21	17	9
158	A large tankard and cover—the surface hammered: 64 oz. 3 dwt., at 7s. 5d. per oz.	<i>P. Box, Esq.</i>	23	15	9
158*	Four dishes—gadrooned edges: 74 oz. 7 dwt., at 6s. 10s. per oz.	<i>Rait</i>	25	8	0

SILVER GILT.

159	A pair of claret-decanter—the handles and mountings of vines in fruit	.			
		<i>L. Benjamin</i>	30	0	0
160	A pair of ditto	<i>L. Benjamin</i>	28	0	0
161	Four gilt glass decaners, with silver-gilt corks	<i>Garrard</i>	8	15	0
162	A pair of ditto	<i>Garrard</i>	7	0	0

Amount realised by Sixteenth Day's Sale £2157:11:1.



## THE SEVENTEENTH DAY'S SALE.

TUESDAY, SEPTEMBER 6.

The sale of the Plate was continued this day; and as the articles to be disposed of were of a more interesting character than those sold on the previous day, the attendance of company was far more numerous.

### PLATED.

		£	s.	d.
163	Six salts; a mustard-pot; and an oval basin <i>Bought by a Commission Agent</i>	1	8	0
164	A high candelabrum, with Corinthian column, and four branches <i>Agent</i>	2	17	0
165	A pair of table candlesticks, for shades . . . . <i>Agent</i>	1	0	0
166	A pair of library ditto; a chamber candlestick; and snuffers and tray <i>Agent</i>	1	10	0
167	Twelve drinking-cups; 6 egg-cups; and 11 knives and forks . <i>Agent</i>	3	5	0
168	Six decanter-stands; and 2 larger . . . . <i>J. Aris, Esq., Oakley</i>	2	5	0
169	A 23-inch venison dish, with a tap for gravy . . . . <i>Agent</i>	7	10	0
170	A 20-inch ditto . . . . . <i>Agent</i>	6	6	0
171	One 20-inch dish, and a pair 11-inch ditto; and a fish-plate <i>E. Churchill, Esq.</i>	6	2	6
172	A pair 16-inch ditto . . . . . <i>E. Churchill, Esq.</i>	4	14	6
173	Four 14-inch ditto . . . . . <i>E. Churchill, Esq.</i>	5	0	0
174	Four 12-inch ditto . . . . . <i>E. Churchill, Esq.</i>	4	14	6
175	A pair of circular ditto . . . . . <i>E. Churchill, Esq.</i>	2	10	0
176	A set of four Corinthian candlesticks; and 2 chamber candlesticks <i>Cooper</i>	3	7	6
177	A set of four plain table candlesticks; a pair of library ditto; and 2 chamber candlesticks . . . . <i>John Kelland, Esq., Mile End Road</i>	6	2	6
178	A cruet-stand for eight glasses; and a toast-rack . . . <i>H. R. Forster</i>	2	10	0
179	A fluted tea-urn . . . . . <i>King and Stone</i>	7	15	0
180	A ditto . . . . . <i>Barling, of Maidstone</i>	7	5	0
181	A ditto—smaller . . . . . <i>Agent</i>	6	0	0

THE STOWE CATALOGUE.

		£	s.	d.
182	A plateau, in five divisions, 6 feet long, with gadrooned edges	<i>Barling</i>	14	3 6
183	A cruet-stand, with ten cruets, and plated labels	<i>John Kelland, Esq.</i>	3	0 0
184	A pair of openwork bread-baskets	<i>D. T. Willis, Esq., Winslow</i>	5	10 0
185	Various wine-labels; and nutcrackers	<i>E. Churchill, Esq.</i>	1	10 0
186	A plateau, in three parts, with looking-glass; and wainscot case	<i>Agent</i>	5	15 0
187	A circular supper-tray, with four oval dishes and covers; a small tureen; 8 cruets, and the wainscot-case to contain them	<i>S. M. Peto, Esq., M.P.</i>	28	7 0
188	A pair of ice-pails, and stands	<i>H. Smith, Esq.</i>	4	4 0
189	A pair of ditto, and stands	<i>Rait</i>	4	4 0
190	Four corner dishes and covers; and 4 circular heaters	<i>E. Churchill, Esq.</i>	4	4 0
191	Four pincushion dishes and covers	<i>E. Churchill, Esq.</i>	5	17 6
192	Four oval gadrooned dishes and covers—serving as dishes	<i>Col. Malcolm</i>	5	12 6
193	A pair of oval heaters	<i>Col. Malcolm</i>	9	15 0
194	A circular soup-tureen	<i>Agent</i>	0	19 0
195	A ditto	<i>Agent</i>	7	17 6
196	Four circular sauce-tureens and covers	<i>Barling</i>	8	8 0
197	A pair of oval ditto (and heaters)	<i>Col. Malcolm</i>	4	4 0
198	Four oblong salts; a sugar-basin; and cream-pot	<i>Hancock (of the firm of Hunt and Roskell)</i>	4	14 6

SILVER TABLE PLATE.

199	Twelve plain table-spoons: 27 oz. 10 dwt., at 5s. 9d. per oz.	<i>W. Green, Esq.</i>	7	18 1
200	Twelve ditto: 29 oz., at 5s. 9d. per oz.	<i>Davis</i>	8	6 9
201	Twelve ditto: 27 oz. 5 dwt., at 5s. 9d. per oz.	<i>The Misses Yardley</i>	7	16 8
202	Twelve ditto: 27 oz. 5 dwt., at 5s. 9d. per oz.	<i>Agent</i>	7	16 8
203	Twelve plain table-spoons: 27 oz. 10 dwt., at 5s. 9d. per oz.	<i>John Kelland, Esq.</i>	7	18 1
204	Twelve ditto: 28 oz. 10 dwt., at 5s. 8d. per oz.	<i>Agent</i>	8	1 6
205	Twelve ditto: 28 oz. 17 dwt., at 5s. 9d. per oz.	<i>Barling</i>	8	5 10
206	Twelve ditto: 26 oz. 15 dwt., at 5s. 8d. per oz.	<i>T. Beards, Esq.</i>	7	11 7
207	Fifteen ditto: 33 oz. 15 dwt., at 5s. 7d. per oz.	<i>Barling</i>	9	8 5
208	Twelve ditto forks: 27 oz., at 6s. 4d. per oz.	<i>Barling</i>	8	11 0
209	Twelve ditto: 27 oz. 7 dwt., at 6s. 4d. per oz.	<i>D. T. Willis, Esq.</i>	8	13 2
210	Twelve ditto: 27 oz. 17 dwt., at 6s. 3d. per oz.	<i>T. Beards, Esq.</i>	8	14 0
211	Twelve ditto: 27 oz. 14 dwt., at 6s. 4d. per oz.	<i>Lister</i>	8	15 5
212	Twelve ditto: 27 oz., at 6s. 4d. per oz.	<i>Agent</i>	8	11 0
213	Twelve ditto: 27 oz. 15 dwt., at 6s. 4d. per oz.	<i>John Kelland, Esq.</i>	8	15 9

THE STOWE CATALOGUE.

			£	s.	d.
214	Twelve plain forks: 27 oz. 15 dwt., at 6s. 5d. per oz.	<i>The Misses Yardley</i>	8	18	0
215	Eleven ditto: 25 oz., at 6s. 6d. per oz.	<i>Agent</i>	8	2	6
216	Seventeen ditto dessert-spoons: 20 oz., at 6s. 8d. per oz.	<i>Barling</i>	6	13	4
217	Twelve ditto forks: 14 oz. 5 dwt., at 7s. 3d. per oz.	<i>Rev. E. A. Uthwatt</i>	5	3	3
218	Twenty-four fiddle-headed and threaded tea-spoons: 24 oz. 15 dwt., at 7s. 5d. per oz.	<i>Nathan</i>	9	3	6
219	Twenty plain tea-spoons—beaded: 11 oz. 10 dwt., at 7s. 6d. per oz.	<i>Vickers, of Padbury</i>	4	6	3
220	Five pairs of plain sugar-tongs: 6 oz. 15 dwt., at 7s. per oz.	<i>Barling</i>	2	7	3
221	Two pairs of nippers: 2 oz. 2 dwt., at 9s. 9d. per oz.	<i>Col. Malcolm</i>	1	0	5
222	Two butter-knives—ivory handles	<i>Agent</i>	0	19	0
223	A pair of plain soup-ladles: 8 oz. 5 dwt., at 6s. per oz.	<i>Agent</i>	2	9	6
224	A pair of ditto: 12 oz. 15 dwt., at 6s. per oz.	<i>The Misses Yardley</i>	3	16	6
225	A pair of ditto: 17 oz. 10 dwt., at 5s. 9d. per oz.	<i>Lister</i>	5	0	7
226	A pair of scalloped ditto: 11 oz. 10 dwt., at 6s. 3d. per oz.	<i>Col. Malcolm</i>	3	11	10
227	A pair of ditto: 11 oz. 12 dwt., at 6s. 2d. per oz.	<i>Lister</i>	3	11	6
228	A pair of ditto: 11 oz. 8 dwt., at 6s. 3d. per oz.	<i>Lister</i>	3	11	3
229	A pair of ditto: 14 oz., at 7s. 1d. per oz.	<i>Town and Emanuel</i>	4	19	2
230	A scalloped soup-ladle; a large gravy-spoon; and a punch-ladle: 15 oz. 15 dwt., at 6s. 9d. per oz.	<i>R. Paxton, Esq., Wollaston</i>	5	6	3
231	A shell-shaped punch-ladle; a pair of asparagus tongs; and a large soup-ladle: 17 oz., at 6s. 8d. per oz.	<i>Agent</i>	5	13	4
232	Six old sauce-ladles: 14 oz. 15 dwt., at 7s. per oz.	<i>Rait</i>	5	3	3
233	Four sauce-ladles; and 2 marrow-spoons: 9 oz. 5 dwt., at 6s. 10d. per oz.	<i>Col. Malcolm</i>	3	3	2
234	Four plain gravy-spoons: 19 oz., at 5s. 10d. per oz.	<i>Col. Malcolm</i>	5	10	10
235	Six ditto: 21 oz. 4 dwt., at 5s. 10d. per oz.	<i>Barling</i>	6	3	8
236	Four ditto: 16 oz. 15 dwt., at 6s. 2d. per oz.	<i>Rev. E. A. Uthwatt</i>	5	3	3
237	Four ditto: 12 oz. 15 dwt., at 7s. per oz.	<i>Myers</i>	4	9	3
238	A pair of ditto; a skewer; and 2 marrow-spoons: 17 oz. 17 dwt., at 6s. 2d. per oz.	<i>T. Beards, Esq.</i>	5	10	0
239	Three skewers; 2 smaller; and 10 lark-skewers: 20 oz. 5 dwt., at 7s. 6d. per oz.	<i>Makepeace</i>	7	11	10
240	A pair of sugar-ladles; a tea-ladle; a drinking-tube; and a tea-strainer: 6 oz., at 8s. 4d. per oz.	<i>Myers</i>	2	10	0
241	Twelve pistol-handled knives, gilt	<i>W. S. Lowndes, Esq.</i>	7	0	0
242	Twelve ditto	<i>Davis</i>	7	10	0
243	Twelve ditto, of plain patterns	<i>Cooper</i>	6	17	0
244	Twelve ditto, King's pattern	<i>Barnard, of St. Mary Axe</i>	9	17	6
245	Eight ditto	<i>Rev. C. F. Wyatt, Broughton Rectory</i>	6	15	0

THE STOWE CATALOGUE.

		£	s.	d.
246	A pair of grape-scissors (withdrawn.)			
247	Six small tea-spoons (gilt); and a pair of sugar-nippers: 5 oz.			
	<i>The Dean of Windsor</i>	2	8	0
248	Twelve tea-spoons (gilt): 8 oz., at 10s. 8d. per oz.			
	<i>Rait</i>	4	5	4
249	A pair of sugar-nippers; and a nutmeg-grater: 4 oz., at 23s. per oz.			
	<i>Rait</i>	4	12	0
250	Six decanter-labels: 4 oz. 15 dwt., at 11s. 3d. per oz.			
	<i>Garrard</i>	2	13	5
251	Four pierced ditto: 3 oz. 5 dwt., at 13s. per oz.			
	<i>Garrard</i>	2	2	3
252	Thirty-six knives, with steel blades			
	<i>Rait</i>	9	15	0
253	A pair of chamber candlesticks—beaded edges: 13 oz. 12 dwt., at 6s. 10d. per oz.			
	<i>Agent</i>	4	12	11
254	Two plain ditto: 17 oz. 10 dwt., at 6s. 8d. per oz.			
	<i>Earl of Lonsdale</i>	5	16	8
255	Three work candlesticks—different: 25 oz., at 7s. per oz.			
	<i>Owen</i>	8	15	0
256	A taper candlestick; and a chamber candlestick: 8 oz. 10 dwt., at 5s. 10d. per oz.			
	<i>T. Beards, Esq.</i>	2	9	7
257	A set of four table candlesticks, of handsome shell-pattern: 231 oz. 12 dwt., at 8s. per oz.			
	<i>King and Stone</i>	92	12	9
258	A set of four ditto: 231 oz. 5 dwt., at 7s. per oz.			
	<i>Garrard</i>	80	18	9
259	A pair of ditto, of flower pattern—very massive: 82 oz., at 5s. 8d. per oz.			
	<i>Viscount Nevill</i>	23	4	8
260	A pair of ditto: 82 oz. 3 dwt., at 5s. 8d. per oz.			
	<i>Agent</i>	23	5	6
261	A pair of beautiful old scroll-pattern; and—			
262	A pair of ditto: 121 oz. 5 dwt., at 9s. 2d. per oz.			
	<i>King and Stone</i>	55	11	5
These two lots were sold together.				
263	A pair of square gadrooned ditto, of handsome old pattern: 41 oz. 15 dwt., at 7s. 6d. per oz.			
	<i>Redfern</i>	15	13	1
264	A pair of ditto: 43 oz., at 8s. per oz.			
	<i>General the Hon. A. Upton</i>	17	4	0
265	A pair of library candlesticks, with octagonal feet: 18 oz., at 6s. 10d. per oz.			
	<i>Garrard</i>	6	3	0
266	A pair of ditto: 25 oz. 10 dwt., at 7s. 7d. per oz.			
	<i>Hancock</i>	9	13	4
267	A pair of ditto: 30 oz. 15 dwt., at 8s. per oz.			
	<i>Hancock</i>	12	6	0
268	A pair of ditto: 28 oz. 15 dwt., at 8s. per oz.			
	<i>Agent</i>	11	10	0
269	A pair of ditto: 27 oz. 5 dwt., at 7s. per oz.			
	<i>Garrard</i>	9	10	9
270	A pair of ditto: 34 oz. 15 dwt., at 7s. 7d. per oz.			
	<i>Hancock</i>	13	3	6
271	A pair of ditto: 35 oz. 10 dwt., at 7s. 9d. per oz.			
	<i>Hancock</i>	13	15	1
272	A pair of ditto, with round feet—gadrooned: 27 oz. 10 dwt., at 6s. 10d. per oz.			
	<i>Col. Malcolm</i>	9	7	11
273	A pair of ditto, with round chased feet, with medallion: 32 oz. 10 dwt., at 8s. 8d. per oz.			
	<i>Garrard</i>	14	1	8
274	A pair of ditto: 34 oz. 15 dwt., at 8s. 6d. per oz.			
	<i>Garrard</i>	14	15	4

THE STOWE CATALOGUE.

		£	s.	d.
275	A pair of library candlesticks, with octagonal feet—engraved: 33 oz. 5 dwt., at 6s. 3d. per oz. . . . .	Agent	10	7 9
276	A pair of ditto, with round feet: 26 oz. 5 dwt., at 6s. per oz. . . . .	Rait	10	17 6
277	A pair of ditto, with round feet—gadrooned: 27 oz. 10 dwt., at 6s. per oz. . . . .	Agent	8	5 0
278	Six carving-knives, with oriental porcelain handles . . . . .	B. Benjamin	5	0 0
279	A powder-flask—chased with sportsmen; and a shot-belt—silver mounted: 10 oz. . . . .	Lady Glamis	12	10 0

This lot excited particular observation. It consisted of a powder-flask and shot-belt, presented to the Duke of Buckingham, when Marquis of Chandos, under circumstances which surely might have occasioned their withdrawal from the general wreck. The flask bore the following inscription:—

"This powder-flask and shot-belt were presented to the Marquis of Chandos, in remembrance of a pleasant shooting excursion to the moors of Auchlyne, in Perthshire, in August, 1837, by his obliged friends,

"J. W. CHASE, of Cosgrove  
"T. B. ROSE, of Haddenham  
"J. HOARE, of Wendover  
"J. BAILY, of Shenley."

The lot was knocked down, after a languid bidding, for the sum quoted, Lady Glamis being the purchaser.

280	A silver flask, with cup: 13 oz. . . . .	L. Benjamin	4	2 0
281	A small flask, with a silver cup; and a large flask, with a silver top: 3 oz. 7 dwts. . . . .	E. L. Betts, Esq.	4	2 0
282	A flat silver flask: 7 oz. 3 dwt., at 10s. per oz. . . . .	Rait	3	11 6
283	The equestrian statuette of the Duke of Wellington: 160 oz., at 13s. per oz. . . . .	Rait	104	0 0

This very beautiful work, designed by Cotterell, and executed by Messrs. Garrard, occasioned a spirited competition. Its possession was ultimately secured by Mr. D. C. Rait, of Glasgow, the "Garrard" of the north.

GILT.

284	Twelve table-spoons, of ancient pattern: 30 oz., at 7s. per oz. . . . .	B. Benjamin	10	10 0
285	Twelve three-pronged forks: 26 oz. 5 dwt., at 7s. 6d. per oz. . . . .	B. Benjamin	9	16 10
286	Twelve large dessert ditto: 18 oz. 13 dwt., at 7s. 8d. per oz. . . . .	Wells	7	2 11
287	Twelve plain dessert-spoons: 15 oz., at 6s. 6d. per oz. . . . .	Wells	4	17 6
288	Twelve ditto: 13 oz. 15 dwt., at 6s. 10d. per oz. . . . .	Wells	4	13 11
289	Twelve ditto: 14 oz., at 7s. 2d. per oz. . . . .	Wells	5	0 4
290	Twelve three-pronged dessert-forks: 14 oz. 5 dwt., at 6s. 6d. per oz. . . . .	Wells	4	12 7
291	Twelve ditto—different: 14 oz. 10 dwt., at 6s. per oz. . . . .	Wells	4	7 0
292	Twelve ditto: 14 oz. 8 dwt., at 6s. 5d. per oz. . . . .	Wells	4	12 4
293	Twelve shell and fiddle dessert-spoons: 25 oz. 10 dwt., at 6s. 6d. per oz. . . . .	Wells	8	5 9
294	Eighteen ditto: 37 oz. 15 dwt., at 7s. 2d. per oz. . . . .	Agent	13	10 6

THE STOWE CATALOGUE.

			£	s.	d.
295	Twelve ditto, of a richer pattern; and 12 forks, of the same: 47 oz. 5 dwt., at 9s. 10d. per oz.	Garrard	23	4	7
296	Eight ditto; and 8 ditto forks: 31 oz. 8 dwt., at 9s. 10d. per oz.	Garrard	15	8	9
297	Six French dessert-spoons; 6 forks; and 6 knives (sold with Lot 323.)				
298	Twelve plain dessert-forks: 16 oz. 5 dwt., at 7s. 6d. per oz.	Davis	6	1	10
299	Twelve ditto: 16 oz. 10 dwt., at 7s. 6d. per oz.	Samuel, of Bury Street	6	3	9
300	Twelve ditto: 16 oz. 10 dwt., at 7s. 6d. per oz.	Wells	6	5	1
301	Twelve ditto: 13 oz. 15 dwt., at 7s. 7d. per oz.	Davis	5	5	5
302	Twelve ditto: 14 oz. 12 dwt., at 7s. 8d. per oz.	Wells	5	2	2
303	Two ice-spades, with figures of Mars and Minerva: 5 oz. 10 dwt., at 46s. per oz.	Lady Glamis	12	13	0
304	Two ditto: 5 oz. 10 dwt., at 29s. per oz.	Zimmerman	7	19	6
305	A pair of large spoons, with figures of Venus at the bath: 6 oz. 12 dwt., at 41s. per oz.	Zimmerman	13	10	7
The three preceding lots were exquisite specimens of workmanship.					
306	Four apostle-spoons: 6 oz. 15 dwt., at 12s. per oz.	Nathan	4	1	0
307	Four ditto: 6 oz., at 11s. per oz.	Wells	3	6	0
308	Five ditto: 7 oz. 15 dwt., at 11s. 6d. per oz.	Wells	4	9	0
309	Six ditto: 9 oz. 12 dwt., at 13s. per oz.	Barnard	6	4	9
310	Six ditto: 10 oz. 10 dwt., at 13s. 1d. per oz.	Davis	6	17	4
311	Six ditto: 9 oz. 15 dwt., at 13s. per oz.	Barnard	6	6	9
312	Six ditto: 12 oz. 5 dwt., at 25s. 6d. per oz.	Zimmerman	15	12	4
313	Seven ditto: 15 oz. 7 dwt., at 31s. per oz.	Nathan	23	15	10
314	A pair of sugar-spoons: 4 oz. 5 dwt., at 13s. per oz.	G. Robinson, Esq., Wolverhampton	2	15	3
315	Twelve dessert-knives and forks, with silver-gilt blades, and agate handles	G. Robinson, Esq.	26	0	0
316	Twelve ditto	Hennell	26	10	0
317	Twelve ditto	— Wethered, Esq.	27	0	0
318	Twelve ditto	Davis	26	0	0
319	Twelve ditto	Hennell	24	10	0
320	A magnificent oval salver, with four knights on horseback—after the design of Tempesta, with borders in the richest old taste: 111 oz., at 17s. per oz.	Foligno	94	7	0
321	The companion: 101 oz. 18 dwt., at 15s. 6d. per oz.	Hennell	78	19	4
These salvers were very magnificent works of art. The first was knocked down to Mr. Foligno, but that gentleman subsequently sold it to Mr. Garrard, in whose possession it remains.					
322	A noble circular salver—the borders chased with scrolls, and the edges of openwork, with figures and fruits of beautiful design—25 inches diameter: 217 oz., at 10s. 6d. per oz.	Town and Emanuel	113	18	6

THE STOWE CATALOGUE.

- 323 Napoleon's supper-tray, consisting of a circular soup-tureen, cover, and liner, four dishes and covers round it, forming a circle, each with a classical frieze chased round the edges: two terminal winged figures support a stand, and at their feet are two stands for pepper and salt: it is in a mahogany case; and—
- 324 Eight plates: 369 oz., at 25s. per oz. . . . . *Redfern* 461 5 0
- Lot 323 was sold with Lots 324 and 297, the plates and other articles completing the principal lot. Whether this tray ever ministered to the comforts of the Emperor Napoleon it may be difficult to say, but *certainly* it is a very massive and valuable piece of furniture. It is understood to have been possessed by a member of our Royal Family at some former period, whence it passed into the hands of a London tradesman, who sold it to the Duke of Buckingham. The lot was put in at 10s. per ounce, and the three competitors being Mr. Emanuel, Mr. Redfern, and Mr. Hancock—respectively, as it was said, for the Marquis of Breadalbane, the Marquis of Hertford, and Lord Ward—the price rapidly increased until it reached 25s. per ounce, at which sum it was knocked down to Mr. Redfern.
- 325 A cup, and salver—richly chased, and embossed with flowers and fruits: 45 oz. 5 dwt., at 35s. per oz. . . . . *Garrard* 79 3 9
- 326 A superb chalice and cover—embossed with figures, scrolls, and arabesques of very fine ancient work, the cover surmounted by a figure of a child—a magnificent ornament: 71 oz., at 28s. per oz. *R. Harvey, Esq., Langley Park* 99 8 0
- This "superb chalice and cover," as described in the catalogue, was in reality the christening-cup of the Marquis of Chandos, whose names and titles were inscribed upon it. It is difficult to divine the motive for the non-withdrawal of this interesting heir-loom; but its purchase by the gentlemen whose name is appended to the lot, has fortunately had the effect of restoring it to the family.
- 327 A pair of very elegant sugar-casters—fluted, and with scrolls, surmounted by figures from the statue at Leghorn: 29oz. 3 dwt., at 10s. 10d. per oz. *Hancock* 15 15 9
- The Earl of Ashburnham has added these beautiful castors to his collection.
- 328 Four side-dishes, with gadrooned edges; and 2 scalloped—circular: 95 oz., at 6s. 2d. per oz. . . . . *Barling* 29 5 10
- 329 A two-handled cup and cover—embossed with flowers: 28 oz. 5 dwt., at 11s. 6d. per oz. . . . . *Quintin Dick, Esq., M.P.* 16 4 10
- 330 A ditto: 32 oz. 10 dwt., at 9s. per oz. . . . . *Cooper* 14 12 6
- 331 A pair of tea-canisters, with festoons and ornaments in relief: 20 oz. 15 dwt., at 13s. per oz. . . . . *T. Grissell, Esq.* 13 9 9
- 332 A pair of beautiful cream-boats, with fables chased in high relief: 31 oz. 5 dwt., at 12s. 3d. per oz. . . . . *Wells* 19 2 9
- 333 A mustard-pot and cover—of fine old Italian design, with terminal masks: 20 oz. 12 dwt., at 16s. 6d. per oz. . . . . *Town and Emanuel* 16 9 10
- 334 A cream-ewer—embossed with scrolls and flowers—on feet, with a figure at the handles: 10 oz. 12 dwt., at 15s. 9d. per oz. . . . . *Hancock* 8 16 11

Amount realised by Seventeenth Day's Sale £2569:7:1.

## THE EIGHTEENTH DAY'S SALE.

WEDNESDAY, SEPTEMBER 6.

THE sale of Plate was continued to-day.

### SILVER TABLE PLATE.

		£	s.	d.
335	Twelve King's pattern table-spoons: 38 oz. 12 dwt., at 8s. per oz. .			
	<i>Bought by M. Emanuel</i>	15	8	9
336	Twelve ditto: 39 oz., at 7s. 11d. per oz. . . . . <i>M. Emanuel</i>	15	8	9
337	Twelve ditto: 38 oz. 5 dwt., at 8s. per oz. . . . . <i>M. Emanuel</i>	15	6	0
338	Twelve ditto: 37 oz. 13 dwt., at 7s. 11d. per oz. . . . .			
	<i>J. Cousens, Esq., Sidcup House</i>	14	18	0
339	Twelve ditto: 38 oz. 5 dwt., at 7s. 11d. per oz. . . . . <i>R. A. Gray, Esq.</i>	15	2	9
340	Twelve ditto: 38 oz. 4 dwt., at 7s. 9d. per oz. . . . . <i>J. Cousens, Esq.</i>	14	16	0
341	Twelve ditto forks: 37 oz. 15 dwt., at 7s. 11d. per oz. . . . . <i>J. Cousens, Esq.</i>	14	18	10
342	Twelve ditto: 37 oz. 13 dwt., at 7s. 11d. per oz. . . . .			
	<i>A. Walford, Esq., Lowndes Square</i>	14	18	0
343	Twelve ditto: 37 oz. 13 dwt., at 7s. 11d. per oz. . . . . <i>A. Walford, Esq.</i>	14	18	0
344	Twelve ditto: 38 oz. 2 dwt., at 7s. 10d. per oz. . . . . <i>M. Emanuel</i>	14	18	5
345	Twelve ditto: 38 oz., at 8s. per oz. . . . . <i>M. Emanuel</i>	15	4	0
346	Twelve ditto: 37 oz. 7 dwt., at 8s. per oz. . . . . <i>M. Emanuel</i>	14	18	9
347	Twelve dessert-spoons: 24 oz. 5 dwt., at 8s. 3d. per oz. . . . . <i>J. Cousens, Esq.</i>	10	0	0
348	Twelve ditto: 24 oz. 3 dwt., at 8s. 2d. per oz. . . . . <i>R. A. Gray, Esq.</i>	9	17	2
349	Twelve ditto: 24 oz., at 8s. 2d. per oz. . . . . <i>J. Cousens, Esq.</i>	9	16	0
350	Twelve ditto forks: 23 oz. 5 dwt., at 8s. 1d. per oz. . . . . <i>M. Emanuel</i>	9	7	11
351	Twelve dessert-forks: 23 oz. 18 dwt., at 8s. 3d. per oz. . . . .			
	<i>J. W. Cowley, Esq., Buckingham</i>	9	17	2
352	Twelve ditto: 23 oz. 13 dwt., at 8s. 2d. per oz. . . . . <i>R. A. Gray, Esq.</i>	9	13	1



THE STOWE CATALOGUE.

			£	s.	d.
353	Twelve King's pattern spoons: 41 oz. 12 dwt., at 7s. 11d. per oz.	.			
		<i>M. Emanuel</i>	16	9	4
354	Twelve ditto: 41 oz. 10 dwt., at 7s. 11d. per oz.	<i>E. L. Betts, Esq.</i>	16	8	6
355	Twelve ditto: 41 oz. 15 dwt., at 7s. 11d. per oz.	. <i>M. Emanuel</i>	16	10	6
356	Twelve ditto: 41 oz. 10 dwt., at 8s. per oz.	. <i>M. Emanuel</i>	16	12	0
357	Twelve ditto: 41 oz. 13 dwt., at 7s. 11d. per oz.	<i>E. L. Betts, Esq.</i>	16	9	8
358	Sixteen ditto: 55 oz. 10 dwt., at 7s. 11d. per oz.	. <i>M. Emanuel</i>	21	19	4
359	Twelve ditto forks: 40 oz. 8 dwt., at 8s. per oz.	<i>E. L. Betts, Esq.</i>	16	3	2
360	Twelve ditto: 40 oz. 5 dwt., at 8s. per oz.	<i>E. L. Betts, Esq.</i>	16	2	0
361	Twelve ditto: 40 oz. 3 dwt., at 7s. 10d. per oz.	. <i>M. Emanuel</i>	15	14	6
362	Twelve ditto: 40 oz. 5 dwt., at 7s. 10d. per oz.	. <i>M. Emanuel</i>	15	15	3
363	Twelve ditto: 40 oz. 8 dwt., at 7s. 10d. per oz.	. <i>M. Emanuel</i>	15	16	5
364	Sixteen ditto: 54 oz. 5 dwt., at 7s. 7d. per oz.	. <i>M. Emanuel</i>	20	11	4
365	A pair of Ionic candlesticks: 12 oz. 10 dwt., at 7s. 5d. per oz.	. <i>Agent</i>	22	10	0
366	A pair of telescope ditto: 22 oz. 15 dwt., at 5s. per oz.	. <i>Salome</i>	5	13	9
367	A pair of ditto—plain, with dishes: 20 oz. 18 dwt., at 5s. per oz.	<i>Salome</i>	5	4	6
368	A pair of ditto, octagonal feet—gadrooned: 34 oz., at 6s. 3d. per oz.	<i>Lister</i>	10	12	6
369	A pair of square chased piano ditto: 23 oz. 5 dwt., at 10s. per oz.	<i>Hancock</i>	11	12	6
370	A pair of square gadrooned ditto: 28 oz. 18 dwt., at 7s. per oz.	<i>Garrard</i>	10	2	3
371	A pair of ditto: 28 oz. 12 dwt., at 7s. 3d. per oz.	. <i>Hancock</i>	10	7	4
372	A pair of taper ditto, with extinguishers: 8 oz. 6 dwt., at 13s. 9d. per oz.	<i>Redfern</i>	5	14	1
373	A single ditto: 5 oz. 8 dwt., at 12s. 6d. per oz.	. <i>Agent</i>	3	7	6
374	A circular caddy, with Chinese characters engraved on the side, and a tea-plant on the top: 17 oz. 5 dwt., at 11s. per oz.	. <i>Foligno</i>	9	9	8
375	A set of three caddies, with sliding tops, with Chinese figures and rich mouldings, embossed in high relief—in a rosewood case, with silver mountings: 30 oz., at 19s. per oz.	. <i>S. Horne, Esq.</i>	28	10	0
376	A pair of circular salts: 12 oz. 5 dwt., at 11s. 3d. per oz.	. <i>Agent</i>	6	17	9
377	A pair of small fluted circular salts: 16 oz. 8 dwt., at 8s. 6d. per oz.	<i>Hancock</i>	6	19	4
378	A pair of small oblong circular waiters, with gadrooned edge: 22 oz. 5 dwt., at 6s. 5d. per oz.	. <i>Earl of Lonsdale</i>	7	2	9
379	A pepper-castor; and a mustard-pot: 16 oz., at 6s. 9d. per oz.	<i>M. Emanuel</i>	5	8	0
380	A toast-rack: 12 oz. 8 dwt., at 9s. per oz.	. <i>T. Beards, Esq.</i>	5	11	7
381	A beer-jug: and—				
382	A ditto: 84 oz. 8 dwt., at 15s. per oz.	<i>Francis Barchard, Esq., Ashcomb Park</i>	63	6	0
	These two jugs were sold together.				
383	A set of four oval salts, with beaded edges and spoons: 21 oz., at 8s. 7d. per oz.	. <i>Owen</i>	9	0	3
384	A set of four ditto salts: 18 oz., at 8s. 7d. per oz.	. <i>Owen</i>	7	14	6

The two preceding lots have become the property of Baron Koller, by purchase of Mr. Owen.

THE STOWE CATALOGUE.

		£	s.	d.
385	A hooped ice-pail, with plated liner: 46 oz. 10 dwt., at 5s. 9d. per oz. <i>Rait</i>	13	7	4
386	A set of four plain circular flat dishes and covers: 114 oz., at 6s. 1d. per oz. . . . . <i>Rait</i>	34	13	6
387	A small basin and cover; a lamp; and a fork and spoon, in a case: 23 oz. 14 dwt., at 7s. per oz. . . . . <i>Salome</i>	8	5	10
388	A hunting-case, containing drinking-cup, bottle, with silver cover, tall case, three spoons, two knives and forks—in a leather case: 13 oz. 5 dwt., at 13s. 6d. per oz. . . . . <i>Lieut.-Col. Nugent</i>	8	18	10
389	An oval tub-shaped monteith: 64 oz. 15 dwt., at 5s. 10d. per oz. <i>Lawrence</i>	18	17	8
390	A ditto: 61 oz. 15 dwt., at 5s. 11d. per oz. . . . . <i>Lawrence</i>	18	5	4
391	A tankard and cover of Japanese work, with birds and plants in relief, beautifully chased: 17 oz., at 14s. 8d. per oz. . . . . — <i>Locke, Esq., Fringford</i>	12	0	4
392	A beautiful plate, of Japanese work, with birds and plants, beautifully chased: 26 oz. 2 dwt., at 12s. 8d. per oz. . . . . <i>Russell</i>	16	10	6
393	A pair of beautiful tureens and covers, of shaped form, the handle of a pomegranate—on scroll feet: 203 oz., at 8s. 1d. per oz. . . . . <i>Lister</i>	82	0	11
394	A small salver, for a sideboard—parcel gilt, embossed with fruits in high relief: 10 oz. 2 dwt., at 29s. per oz. . . . . <i>King and Stone</i>	14	2	10
395	A very handsome oval ditto—fluted, and with shell border: 17 oz. 17 dwt., at 15s. per oz. . . . . <i>Hennell</i>	13	7	8
396	An inkstand, on oval stand, with scalloped borders; 2 stands—fluted; and taper-stand; 3 gold seals, with intaglio; and silver pencil-case: 52 oz. 15 dwt., at 13s. 3d. per oz. . . . . <i>Hancock</i>	34	18	11
397	A plain inkstand, with three stands: 17 oz. 2 dwt., at 15s. per oz. . . . . <i>T. C. Maul, Esq.</i>	12	16	6
398	An ancient oblong inkstand, with a box and three square stands—engraved: 24 oz. 15 dwt., at 13s. 3d. per oz. . . . . <i>Agent</i>	16	7	11
399	A toilette-glass, surmounted by an arabesque of children: 53 oz., at 10s. 3d. per oz. . . . . <i>Hancock</i>	27	3	3
400	A small shaped dressing-glass: 32 oz. 10 dwt., at 7s. per oz. <i>Town and Emanuel</i>	11	7	6
401	A toilette-glass, with Chinese figures engraved: 51 oz. 5 dwt., at 8s. 3d. per oz. . . . . <i>Emanuel</i>	21	2	9
402	A toilette-glass, in silver fillagree frame, surmounted by a peacock's tail: 68 oz., at 7s. per oz. . . . . <i>King and Stone</i>	23	16	0
403	Two pairs of beautiful pillar candlesticks—Corinthian, with richly chased feet: 64 oz., at 7s. per oz. . . . . <i>Charles Jolliffe, Esq.</i>	22	8	0
404	Two pairs of plain ditto, and branches: 163 oz., at 5s. per oz. <i>Hennell</i>	40	15	0
405	One pair—similar: 21 oz., at 4s. 10d. per oz. . . . . <i>Salome</i>	5	1	6
406	Two pairs of ditto, of beautiful old pattern (withdrawn.)			

# THE STOWE CATALOGUE.

			<i>£</i>	<i>s.</i>	<i>d.</i>
407	A pair of square library candlesticks, with lions' heads and branches: 119 oz. 5 dwt., at 9 <i>s.</i> 3 <i>d.</i> per oz. . . . .	<i>P. D. Pauncefort Duncombe, Esq.</i>	55	3	0
408	Two pairs of scroll-pattern table candlesticks: 94 oz., at 8 <i>s.</i> per oz.	<i>Barnard</i>	37	12	0
409	A pair of plain ditto: 33 oz. 14 dwt., at 4 <i>s.</i> 10 <i>d.</i> per oz. . . . .	<i>Salome</i>	8	2	10
410	A pair of low Ionic pillar candlesticks: 22 oz. 10 dwt., at 7 <i>s.</i> per oz.	<i>Agent</i>	7	17	6
411	A pair of ditto: 22 oz. 10 dwt., at 6 <i>s.</i> 8 <i>d.</i> per oz. . . . .	<i>Garrard</i>	7	10	0
412	A pair of ditto: 22 oz. 18 dwt., at 6 <i>s.</i> 10 <i>d.</i> per oz. . . . .	<i>Garrard</i>	7	16	5
413	A noble oval salver, with Adonis bringing the head of a boar to Venus, in high relief, in the centre—the borders of scrolls—pierced, and handles: 133 oz. 15 dwt., at 12 <i>s.</i> 8 <i>d.</i> per oz. . . . .	<i>Lord Ward</i>	84	14	2
414	A beautiful epergne, with centre baskets, and four small stands supported on the tails of dolphins, with four branches for lights, and four extra stands—of fine old design: 386 oz. 15 dwt., at 9 <i>s.</i> per oz.	<i>A. Roberts, Esq.</i>	174	0	9
This was a very magnificent ornament, and formed a portion of the old Grenville plate. Mr. Roberts is supposed to have purchased it for the family.					
415	A very handsome twenty-four inch circular salver, with openwork border of fruits and flowers, and embossed: 174 oz. 15 dwt., at 8 <i>s.</i> 7 <i>d.</i> per oz.	<i>Francis Darby, Esq.</i>	74	19	11
416	A magnificent pearl nautilus, supported by tritons and sea-horses—beautifully modelled; and—				
418	The companion ornament: 196 oz., at 17 <i>s.</i> 4 <i>d.</i> per oz. . . . .	<i>Hancock</i>	169	17	4
These two lots were sold together.					
419	A magnificent urn for the centre of a sideboard, the bowl ornamented with three dolphins, and enriched with carved and concave flutings and rich chased mouldings, surmounted by a figure of Neptune—42 inches high: 451 oz. 4 dwt., at 7 <i>s.</i> 6 <i>d.</i> per oz. . . . .	<i>Garrard</i>	169	4	0
This superb piece of plate is of very ancient date, and has been in the possession of the Buckingham family for many years. It forms an exceedingly effective ornament in a large apartment, standing nearly four feet high.					
420	A noble oval cistern, with embossings in the taste of the time of Queen Anne—on a raised foot, with dolphin handles: 696 oz., at 9 <i>s.</i> 6 <i>d.</i> per oz. . . . .	<i>Town and Emanuel</i>	330	12	0

# GILT PLATE.

421	A set of four magnificent salts, with festoons of fruits, and lions' heads and feet: 48 oz., at 7 <i>s.</i> per oz. . . . .	<i>Salome</i>	16	16	0
422	A set of four ditto: 49 oz. 5 dwt., at 7 <i>s.</i> 1 <i>d.</i> per oz. . . . .	<i>L. Benjamin</i>	17	8	10
423	A set of four circular salts, with shell feet: 20 oz., at 9 <i>s.</i> 1 <i>d.</i> per oz.	<i>Hancock</i>	9	1	8

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424	A set of four ditto: 20 oz. 18 dwt., at 9s. 6d. per oz.	Hancock	9	18	6
425	A set of four ditto—richly chased with Chinese heads and flowers: 24 oz. 8 dwt., at 11s. 7d. per oz.	Town and Emanuel	14	2	7
426	A set of four circular salts, with female masks, and festoons of flowers: 15 oz. 15 dwt., at 17s. per oz.	Zimmerman	13	7	9
427	A set of four ditto: 15 oz. 15 dwt., at 17s. per oz.	Zimmerman	13	7	9
428	A pair of ditto: 8 oz., at 14s. 1d. per oz.	Town and Emanuel	5	12	8
429	Twelve vine-shaped coffee-spoons: 6 oz. 17 dwt., at 13s. 7d. per oz.	Owen	4	13	0
430	Ten shell-pattern ditto: 5 oz., at 19s. 9d. per oz.	Foligno	4	15	0
431	Eight plain salt-spoons: 3 oz. 10 dwt., at 9s. 6d. per oz.	Salome	1	13	3
432	Six King's pattern ditto: 5 oz. 8 dwt., at 7s. 10d. per oz.	L. Benjamin	2	2	3
433	Six ditto: 5 oz. 9 dwt., at 7s. 8d. per oz.	King and Stone	2	1	9
434	A pair of double stands, for dessert—partly gilt, elaborately chased with scrolls and arabesques: 223 oz., at 18s. 6d. per oz.	Evans, of Great Queen Street	206	5	6
435	A noble sideboard circular dish, with Venus in the centre—in high relief, and eight flowers, in compartments, on the border—25 inches: 105 oz. 5 dwt., at 12s. 4d. per oz.	S. M. Peto, Esq., M.P.	64	18	1
436	The companion dish: 106 oz., at 12s. 6d. per oz.	S. M. Peto, Esq., M.P.	66	5	0
437	A beautiful circular 16-inch salver, the border chased with vases, medallions, and festoons, and pierced edge; and—				
438	A ditto: 130 oz., at 10s. 2d. per oz.	Town and Emanuel	66	1	8
These two lots were sold together.					
438*	Four gilt salts: 43 oz. 15 dwt., at 8s. 8d. per oz.	Makepeace	18	19	2
439	A sugar-basin, cover, and stand—richly embossed with flowers and scrolls; and—				
440	The companion: 70 oz. 15 dwt., at 15s. per oz.	Earl of Ashburnham	53	1	2
These two lots were sold together.					
441	A magnificent sideboard dish, with medallion and masks in high relief, of the most beautiful workmanship, with a shield in the centre—27 inches: 406 oz., at 8s. 3d. per oz.	Quintin Dick, Esq., M.P.	167	9	6
442	A superb candelabrum, of classical design, with branches for seven lights springing from a fluted column, at the base of which is a group of bacchanalian figures, on circular plinth and feet—38 inches high: 516 oz., at 9s. 3d. per oz.	Nathan, Jun.	238	13	0
This lot was bought by Mr. Nathan, Jun., of South Street, for Mr. E. L. Betts: it was subsequently disposed of to Mr. Garrard.					
443	The companion candelabrum: 514 oz. 5 dwt., at 7s. 6d. per oz.	Garrard	192	16	10
444	A beautiful circular monteith—fluted—on stand, with masks at the handles: 189 oz. 10 dwt., at 8s. 9d. per oz.	Lord Ward	82	18	1

THE STOWE CATALOGUE.

		£	s.	d.
445	A pair of noble oviform ice-pails—modelled from the celebrated antique vase at Stowe—etched by Piranesi, the surfaces covered with bacchanalian children and vines, with snakes at the handles: 434 oz. 15 dwt., at 13s. 9d. per oz.			
		<i>Town and Emanuel</i>	320	12 6
446	A pair—similar: 453 oz. 5 dwt., at 14s. 8d. per oz.	<i>Lord Ward</i>	332	7 8
447	A pair—similar: 443 oz. 10 dwt., at 13s. 9d. per oz.	<i>Lord Ward</i>	304	18 1
448	A very beautiful tea-caddy; a casket of elegant form—on the top is a chasing of a hawking party, and groups of fruit and flowers, in relief: 38 oz., at 26s. 6d. per oz.	<i>Town and Emanuel</i>	50	7 0
449	The companion: 39 oz. 10 dwt., at 26s. per oz.	<i>Town and Emanuel</i>	51	7 0
450	A superb tankard, with Alexander crossing the Granicus, with numerous figures chased in high relief, after Le Brun—a warrior on horseback on the top—the handle formed of a group of a faun and children: 140 oz., at 16s. per oz.	<i>Evans</i>	112	0 0
451	The companion tankard—from the Duke of York's collection: 142 oz. 5 dwt., at 20s. per oz.	<i>Evans</i>	142	5 0
452	A chalice, of pomegranate form, of fine German design, supported by a man mounted on a fish, and surmounted by a cupid on a dolphin: 25 oz. 3 dwt., at 29s. per oz.	<i>Hennell</i>	36	9 4
453	A tankard, chased with bacchanal boys, after Fiamingo—in high relief, and figures on the lid—from the Duke of York's collection: 61 oz. 18 dwt., at 13s. 6d. per oz.	<i>Makepeace</i>	41	15 6
454	An oviform sideboard vase and cover—fluted, with handles, formed from snuff-boxes presented to the Marquis of Buckingham by the cities and corporations in Ireland, in 1779: 146 oz. 12 dwt., at 6s. 9d. per oz.	<i>G. W. Dasent, Esq.</i>	49	9 6
	This was another of the family heir-looms, which surely might have been spared. Contrary to general expectation, it excited very little competition, and was actually once knocked down at 6s. 4d. per ounce; but, Mr. Christie marking two biddings of the same amount, the lot was again put up, and ultimately bought by a commission agent for Mr. Dasent, at 6s. 9d. per ounce.			
455	The mace of St. Mawes, surmounted by the crown—the cup of the mace only silver gilt: 22 oz.	<i>Town and Emanuel</i>	30	0 0
	This mace was presented to the corporation of St. Mawes by the late Duke of Buckingham, to whom the borough formerly belonged. On the disfranchisement of St. Mawes, the honest burgesses returned the mace to their patron, having no further use for the "bauble." The Earl of Falmouth, and Sir Samuel Spry, the present owner of the borough, were among the competitors for the lot, but Mr. Emanuel outbid them both, and became its possessor. Since its purchase, the ducal arms have been erased, and this emblem of municipal rights has now become the insignia of the newly acquired honours of the recently incorporated borough of Wolverhampton.			

GILT.

- 456 A magnificent sideboard vase, with lip—on open stand, of scroll-work, with two handles springing from above a mask: the neck is fluted, and a mask under the lip: the cover is surmounted by a figure of a cavalier; and—

THE STOWE CATALOGUE.

457	The companion: 311 oz. 5 dwt., at 40s. per oz.	Redfern	622	10	0
<p>These two vases were sold together. They were exceedingly beautiful, and their disposal excited a very remarkable competition. Mr. Redfern, of Warwick, Mr. Hancock (of the firm of Storr and Mortimer), and Mr. Emanuel, were the chief bidders, on behalf respectively of the Marquis of Hertford, Lord Ward, and the Marquis of Breadalbane. Mr. Hancock stopped early, but Mr. Redfern and Mr. Emanuel carried the bidding on merrily, until the latter paused at 39s. 6d. per ounce; when, Mr. Redfern making another advance, the lot was knocked down to him at 40s. per ounce. A more interesting scene than the room presented while this lot was being sold was perhaps never witnessed on any similar occasion, and the ease with which Mr. Christie and the rival bidders conducted the affair was the theme of general remark.</p>					
458	A magnificent candelabrum for five lights, highly ornamented, in burnished and dead gold: 163 oz., at 6s. 3d. per oz.	Hancock	50	18	9
459	A ditto: 163 oz., at 6s. 6d. per oz.	Hancock	52	9	6
460	The Warwick vase—on a fluted cippus and plinth—together 21 inches high: 388 oz. 15 dwt., at 9s. 2d. per oz.	Hancock	178	3	6
461	A pair of the Herculaneum candelabra—on tripod feet: 90 oz. 5 dwt., at 20s. 6d. per oz.	S. M. Peto, Esq., M.P.	92	10	1
462	A noble circular salver, with engraved border, and openwork edge of vines, on shell feet—23 inches: 197 oz. 10 dwt., at 7s. 5d. per oz.	Hancock	73	4	9
463	A magnificent circular sideboard dish, with a group of bacchanalian children, after Fiamingo, in the centre: and children and flowers, in high relief, in the borders—26 inches: 181 oz., at 10s. per oz.	Lord Ward	90	10	0
464	A very handsome circular sideboard dish, with a boss in the centre, the border and rim richly chased in handsome old taste—24 inches: 94 oz. 4 dwt., at 16s. per oz.	G. Robinson, Esq.	75	7	2
465	An oblong salver, with the continence of Scipio, in high relief, in the centre: four subjects of figures on the borders, and flowers embossed: 77 oz. 5 dwt., at 27s. 6d. per oz.	Garrard	106	4	3

ORIENTAL FILLAGREE.

466	A pair of toilette-boxes and covers, with stands—fluted, with flowers in enamel	Hennell	11	0	0
467	A pair of toilette-boxes and covers, with stands—fluted, with flowers in enamel	Hennell	16	0	0
468	A pair of incense vases, with lotus leaves to open and shut, with flowers in enamel, in compartments	Hennell	6	0	0
469	A pair of ditto	Hennell	7	0	0
470	A pair of elegant toilette-bottles, with flowers in enamel	Redfern	12	12	0
471	A pair of large circular dishes, with fluted borders, of the richest oriental fillagree	B. Benjamin	18	0	0

THE STOWE CATALOGUE.

			£	s.	d.
472	A pair—smaller, of the same pattern . . . . .	<i>Salome</i>	10	0	0
473	A pair—smaller . . . . .	<i>Makepeace</i>	11	15	0
474	A pair—similar . . . . .	<i>Zimmerman</i>	11	5	0
475	A square box and cover; and a circular box and cover . . . . .	<i>Hennell</i>	6	0	0
476	Two baskets, of different patterns; and a small circular patch-box . . . . .	<i>Owen</i>	3	0	0
477	A snuff-box, of agate, with chased mounting—gilt; and a small cup, of crystal—on chased silver stem and foot . . . . .	<i>Owen</i>	7	2	6
478	A toilette-bottle, of elegant gourd shape . . . . .	<i>Hennell</i>	6	0	0
479	A pair of jars and covers; a cup; and a pair of baskets . . . . .	<i>Agent</i>	15	15	0
480	A shuttle; a pencil-case; and an egg . . . . .	<i>Lieut.-Col. Nugent</i>	2	18	0
481	A needle-case, of hæmatite; a scent-bottle; and a knob . . . . .	<i>L. Benjamin</i>	8	0	0
482	A vinaigrette . . . . .	<i>Owen</i>	4	0	0
483	A tortoiseshell snuff-box, with picquet-work of gold; and a shell scent-bottle—silver mounted . . . . .	<i>J. S. Caldwell, Esq., Linley Wood</i>	6	0	0
484	A scent-bottle, covered with fillagree of gold; a box, engraved with cipher; and 1 other trinket; and a small silver box . . . . .	<i>Russell</i>	11	10	0
485	A windmill, of silver fillagree; a needle-case; taper-stand; and a small basket . . . . .	<i>Lieut.-Col. Nugent</i>	2	10	0
486	A cup, of agate—mounted; and a souvenir . . . . .	<i>Davis</i>	1	5	0
487	A beautiful octagonal bonbonniere, of agate and gold . . . . .	<i>Marquis of Chandos</i>	8	8	0
488	A beautiful small coffer—set with pearls and precious stones . . . . .	<i>Zimmerman</i>	9	0	0
489	A cup and ladle, of agate; and an anchor . . . . .	<i>Agent</i>	3	0	0
490	A snuff-box . . . . .	<i>Hennell</i>	5	15	0
491	A silver fillagree case for scissors; a needle-case; and a shuttle . . . . .	<i>H. R. Forster</i>	1	15	0
492	A silver fillagree heart-shaped box; and a pair of trefoil ditto . . . . .	<i>Mackinney, of Mortimer Street</i>	1	15	0
493	A souvenir, of gilt fillagree; and a shell-box—silver mounted . . . . .	<i>Zimmerman</i>	1	18	0
494	A cup, of agate—mammilated; and 1, white . . . . .	<i>H. R. Forster</i>	1	12	0
495	A tripod, of lapis lazuli; a stand, of fillagree; and a small box, of gilt fillagree . . . . .	<i>Zimmerman</i>	5	15	0
496	A bonbonniere, of jasper; and a ditto . . . . .	<i>Town and Emanuel</i>	3	8	0
497	A basket, of the most elaborate Chinese carving in ivory—under a glass shade; and—				
498	The companion basket . . . . .	<i>E. L. Betts, Esq.</i>	31	10	0

These two baskets were sold together. They were given to the late Duchess of Buckingham by Sir Murray Maxwell; and were among the most fragile articles recovered from the wreck of the unfortunate *Alceste* frigate.

Amount realised by Eighteenth Day's Sale £6587:14:6.

## THE NINETEENTH DAY'S SALE.

THURSDAY, SEPTEMBER 7.

THE personal exertions made by the Duke of Buckingham, when Marquis of Chandos, to stay the current of Free Trade principles, and uphold "Native Industry," as applied to British Agriculture, are matters of history: it is also well known that the exertions of the noble Duke won for him the adulation of a large portion of the agricultural body, and especially of the farmers of Buckinghamshire. The latter, some few years ago, marked their sense of his services by the presentation of a very valuable Testimonial in the shape of a piece of plate, weighing upwards of 2000 ounces. This has since formed an object of great interest at Stowe; and when the melancholy fate of that place became irrevocably fixed, a strong desire was exhibited, on the part of many influential persons, who had been instrumental in the presentation, to save this piece of plate from the common wreck, by re-purchasing it for the family. With that view, a private subscription was got up in the country, and in the course of a very few days, a sum of money exceeding the amount necessary for the purchase was obtained,—none but parties resident in, or locally connected with Buckinghamshire, having been solicited to subscribe. The Testimonial being in the catalogue for this day, a very large number of agriculturists, and others, who had contributed to the fund for re-purchasing it, were present; and, before the proceedings commenced, the Library was crowded with company.

The sale opened with the disposal of the following lots of—

### SILVER TABLE PLATE.

		£	s.	d.
499	Thirty-six dessert-knives, King's pattern, with steel blades			
	<i>Bought for W. S. Lowndes, Esq.</i>	9	0	0
500	Thirty-six ditto	9	15	0
501	Thirty-six ditto	10	0	0
502	Thirty-six ditto	10	15	0
503	Four carvers and forks—King's pattern	10	0	0
504	Two ditto	5	18	0
505	Two carvers and forks—pistol handled; and 6 green handled carvers and 8 forks	3	8	0
506	Thirty-six King's pattern table-knives	25	4	0
507	Thirty-six ditto	26	5	0



THE STOWE CATALOGUE.

			£	s.	d.
508	Thirty-six King's pattern table-knives	<i>M. Emanuel</i>	26	5	0
509	Thirty-six ditto	<i>T. Grissell, Esq.</i>	26	15	6
510	Thirty-six ditto	<i>Edwards</i>	26	15	6
511	Thirty-six ditto	<i>M. Emanuel</i>	24	3	0
512	Thirty-six ditto	<i>M. Emanuel</i>	24	3	0
513	Thirty-six ditto	<i>Edwards</i>	23	2	0
514	Thirty-six ditto	<i>Redfern</i>	22	1	0
515	Thirty-six ditto	<i>Town and Emanuel</i>	21	10	6
516	Thirty-six ditto	<i>Town and Emanuel</i>	21	0	0
517	Thirty-six ditto	<i>Town and Emanuel</i>	21	0	0
518	Twenty-eight ditto	<i>M. Emanuel</i>	17	6	6
519	Four plain table-knives; 24 dessert; and 2 carvers and forks	<i>W. S. Lowndes, Esq.</i>	7	10	0

PLAIN.

520	Twelve dessert-forks: 14 oz. 15 dwt., at 7s. 1d. per oz.	<i>P. Box, Esq.</i>	5	4	5
521	Twelve ditto: 14 oz. 15 dwt., at 7s. 3d. per oz.	<i>T. Beards, Esq.</i>	5	6	11
522	Twelve ditto: 16 oz. 10 dwt., at 7s. 3d. per oz.	<i>Zimmerman</i>	5	19	7
523	Two marrow-spoons; a cheese-knife; and 2 large skewers: 15 oz., at 7s. 1d. per oz.	<i>Zimmerman</i>	5	6	3
524	Six salt-spoons; 2 pepper-ladles; and 2 mustard-spoons: 3 oz. 13 dwt., at 6s. 11d. per oz.	<i>Wells</i>	1	5	2
525	Six salt-spoons—gilt bowls; a sugar-ladle; and 3 small-skewers: 9 oz., at 7s. 4d. per oz.	<i>Zimmerman</i>	3	6	0
526	Twenty-four tea-spoons; and 2 pairs of sugar-tongs: 18 oz. 5 dwt., at 9s. 1d. per oz.	<i>T. Beards, Esq.</i>	8	5	9

DISHES.

527	A 21-inch oval scalloped dish—gadrooned: 84 oz., at 5s. 5d. per oz.	<i>Davis</i>	22	15	0
528	A ditto: 81 oz. 10 dwt., at 5s. 3d. per oz.	<i>Davis</i>	21	7	10
529	A ditto: 76 oz., at 5s. 1d. per oz.	<i>Cooper</i>	19	6	4
530	A ditto: 79 oz., at 5s. 1d. per oz.	<i>Cooper</i>	20	1	7
531	A 20-inch ditto: 57 oz., at 5s. 7d. per oz.	<i>King and Stone</i>	15	18	3
532	A ditto: 58 oz. 5 dwt., at 5s. 3d. per oz.	<i>Sir W. Clay, Bart., M.P.</i>	15	5	9
533	A pair of 12½-inch circular ditto: 71 oz. 10 dwt., at 5s. 9d. per oz.	<i>Sir W. Clay, Bart., M.P.</i>	20	11	1

THE STOWE CATALOGUE.

		£	s.	d.
534	A pair of 15-inch oval dishes—gadrooned: 63 oz. 14 dwt., at 6s. per oz. . G. Clive, Esq., Sandersted Park	19	2	2
535	A pair of ditto: 61 oz. 8 dwt., at 5s. 9d. per oz. . King and Stone	17	13	0
536	A pair of 14-inch ditto: 58 oz. 18 dwt., at 6s. per oz. King and Stone	17	13	4
537	A pair of ditto: 59 oz., at 6s. 2d. per oz. . G. R. Smith, Esq.	18	3	10
538	A pair of 13-inch ditto: 51 oz. 5 dwt., at 5s. 9d. per oz. King and Stone	14	14	8
539	A pair of ditto: 49 oz., at 5s. 7d. per oz. . Davis	13	13	7
540	A set of four 12½-inch ditto: 94 oz. 10 dwt., at 5s. 10d. per oz. Wells	27	11	3
541	A set of four 11-inch ditto: 71 oz. 5 dwt., at 5s. 7d. per oz. Wells	19	7	9
542	A set of four square quatrefoil dishes: 66 oz., at 6s. 3d. per oz. Lady Hotham	20	12	6
543	A set of four oblong ditto: 64 oz. 8 dwt., at 5s. 10d. per oz. Lawrence	18	15	8
544	A set of four entrée dishes—threaded: 80 oz. 15 dwt., at 5s. 4d. per oz. . G. W. Dasent, Esq.	21	10	8
545	A pair of 14-inch oblong ditto: 48 oz. 18 dwt., at 5s. 3d. per oz. Wells	12	16	8
546	Four plain pincushion ditto: 97 oz. 10 dwt., at 5s. 4d. per oz. Lawrence	26	0	0
547	A 15½-inch oval hash dish: 40 oz. 18 dwt., at 5s. 8d. per oz. . G. W. Dasent, Esq.	11	11	9
548	A plain gadrooned hash dish and cover: 20 oz., at 6s. 1d. per oz. Lister	6	1	8
549	Four oblong gadrooned dishes; and 2 covers: 122 oz. 10 dwt., at 5s. 11d. per oz. . Wells	36	4	9
550	One dozen gadrooned plates: 197 oz. 10 dwt., at 5s. 9d. per oz. Cooper	56	15	7
551	Twelve ditto: 211 oz., at 5s. 7d. per oz. G. T. Whitgrave, Esq., Eaton Square	58	18	1
552	Twelve ditto: 197 oz. 5 dwt., at 5s. 8d. per oz. G. T. Whitgrave, Esq.	55	17	9
553	Twelve ditto: 198 oz. 10 dwt., at 5s. 5d. per oz. . Cooper	53	15	2
554	Twelve ditto: 199 oz. 10 dwt., at 5s. 6d. per oz. . Cooper	54	17	3
555	Twelve ditto: 213 oz. 15 dwt., at 5s. 6d. per oz. . Cooper	58	15	7
556	Twelve ditto: 213 oz., at 5s. 5d. per oz. . Cooper	57	13	9
557	Twelve ditto: 213 oz., at 5s. 4d. per oz. . Cooper	56	16	0
558	Twelve ditto: 201 oz. 10 dwt., at 5s. 6d. per oz. . Cooper	55	8	3
559	Twelve ditto: 210 oz. 15 dwt., at 5s. 6d. per oz. . Cooper	57	19	1
560	Twelve ditto: 199 oz. 10 dwt., at 5s. 6d. per oz. . E. Churchill, Esq.	54	17	3
561	Twelve ditto: 213 oz. 15 dwt., at 5s. 7d. per oz. . Cooper	59	13	5
562	Twelve soup-plates—gadrooned and scalloped: 223 oz. 8 dwt., at 5s. 8d. per oz. . King and Stone	63	5	11
563	Twelve ditto: 220 oz. 7 dwt., at 5s. 7d. per oz. . Lloyd	61	10	3
564	Twelve ditto: 228 oz. 2 dwt., at 5s. 4d. per oz. . Cooper	60	16	6
565	A plain three-pint mug: 26 oz. 15 dwt., at 6s. 2d. per oz. . Rait	8	4	11
566	A ditto: 28 oz., at 6s. 4d. per oz. . Davis	8	17	4
567	A plain pint mug: 13 oz. 5 dwt., at 7s. 10d. per oz. . Agent	5	3	9
568	A plain quart mug: 18 oz. 19 dwt., at 6s. 2d. per oz. . Zimmerman	5	16	10

THE STOWE CATALOGUE.

			£	s.	d.
569	A lamp and stand, with pierced rim—engraved: 56 oz. 10 dwt., at 6s. 11d.				
	per oz. . . . .	<i>Wells</i>	19	10	9
570	A lamp and stand: 40 oz., at 7s. 11d. per oz. . . . .	<i>Redfern</i>	15	16	8
571	A dish-cross and lamp: 26 oz. 5 dwt., at 6s. 7d. per oz. . . . .	<i>Agent</i>	8	12	9
572	A two-handled sideboard-cup—embossed with leaves: 17 oz. 18 dwt., at 7s.				
	per oz. . . . .	<i>G. H. Tod, Esq.</i>	6	5	3
573	A pair of pierced decanter-stands: 9 oz. 10 dwt. . . . .	<i>Hancock</i>	3	14	0
574	A pair of 6½-inch scalloped and gadrooned waiters: 17 oz. 15 dwt., at 8s. 7d. per oz. . . . .	<i>Hennell</i>	7	12	4
575	One ditto: 8 oz. 15 dwt., at 8s. 9d. per oz. . . . .	<i>Hennell</i>	3	16	6
576	A pair of 7-inch shell and scalloped waiters: 18 oz. 3 dwt., at 9s. 1d. per oz.				
		<i>Makepeace</i>	8	4	10
577	A pair of 7½-inch ditto, with pierced borders: 24 oz. 12 dwt., at 9s. 11d.				
	per oz. . . . .	<i>Col. Malcolm</i>	12	3	11
578	A pair of 10-inch plain waiters—gadrooned: 48 oz. 10 dwt., at 7s. 4d. per oz. . . . .	<i>Agent</i>	17	15	8
579	A plain mustard-pot; and a pepper-castor: 10 oz. 2 dwt., at 6s. 9d. per oz.				
		<i>T. Hatherton, Esq., Northampton</i>	3	8	2
580	A pepper-castor; and a bell: 9 oz., at 6s. 9d. per oz. . . . .	<i>Agent</i>	3	0	9
581	A sugar and a pepper-castor: 18 oz. 15 dwt., at 7s. per oz. . . . .	<i>Wells</i>	6	11	3
582	A sugar-castor, of spiral pattern; and an octagonal pepper-castor: 15 oz. 10 dwt., at 7s. 10d. per oz. . . . .	<i>W. Kirby, Esq. (Mayor of Buckingham)</i>	6	1	6
583	A sugar-castor and a pepper-castor: 12 oz. 7 dwt., at 7s. 5d. per oz. . . . .				
		<i>Rev. E. A. Uthwatt</i>	4	11	7
584	A 13-inch waiter, with scroll embossed border: 40 oz. 10 dwt., at 7s. 4d.				
	per oz. . . . .	<i>J. Cousens, Esq.</i>	14	17	0
585	A square 14-inch waiter: 55 oz. 10 dwt., at 6s. 5d. per oz. . . . .	<i>Rait</i>	17	6	1
586	A pair of 5½-inch waiters, with engraved borders: 17 oz. 3 dwt., at 11s.				
	per oz. . . . .	<i>Agent</i>	9	8	7
587	A pair of 6-inch ditto: 14 oz. 15 dwt., at 11s. 3d. per oz. . . . .	<i>Agent</i>	8	5	11
588	A pair of quatrefoil waiters, with borders of vines: 22 oz. 18 dwt., at 8s. 7d.				
	per oz. . . . .	<i>Hancock</i>	9	16	6
589	A pair of 11½-inch waiters, with rich shell and scalloped borders—embossed: 47 oz. 18 dwt., at 7s. 6d. per oz. . . . .	<i>M. Emanuel</i>	17	19	3
590	A 12-inch ditto, with shell and gadrooned border: 33 oz. 7 dwt., at 7s. 1d.				
	per oz. . . . .	<i>Hancock</i>	11	16	2
591	A circular 11-inch dish, with embossed border and gadrooned edge, of rich old design: 27 oz. 18 dwt., at 9s. 7d. per oz. . . . .	<i>Hancock</i>	13	7	4
592	A set of three octagonal castors and stand—in most beautiful taste: 74 oz. 8 dwt., at 10s. per oz. . . . .	<i>L. Hitchen, Esq.</i>	37	4	0

THE STOWE CATALOGUE.

			£	s.	d.
593	An oblong gadrooned inkstand, with three glasses: 25 oz. 10 dwt., at 9s. per oz. . . . .	<i>Hancock</i>	11	9	6
594	A beautiful tazza, with triumph of Amphitrite, in high relief, the stem with ornaments in Italian taste: 38 oz., at 17s. per oz. . . . .	<i>P. Norton, Esq.</i>	32	6	0
595	A very handsome monteith—chased and embossed in handsome old taste, with lions' head handles: 77 oz., at 8s. 3d. per oz.. . . .	<i>T. Grissell, Esq.</i>	31	15	3
596	A beautiful ewer and dish—embossed with figures of the boldest and most effective design: 81 oz. 15 dwt., at 57s. per oz. . . . .	<i>Garrard</i>	232	19	9
<p>The manner in which this lot was introduced in the catalogue led few of the uninitiated to expect the interesting scene which was to follow its submission by the auctioneer. Its value, however, appeared to be well understood by the dealers present; and from the comparatively small sum at which the lot was put in, it rapidly advanced to 25s. per ounce. From this point, Mr. Hancock, Mr. Russell, and Mr. Garrard alone struggled for its possession; but, to the astonishment of every person present, the competition was kept up until Mr. Manson (who was selling) declared Mr. Russell's bidding of 56s. per ounce. Mr. Garrard adding another shilling, the lot was declared to be his own, at the unprecedented price of 57s. per ounce. This <i>bijou</i> is of antique Italian manufacture, and has all the peculiarities of Viani's style. The Duke of Buckingham purchased it of Messrs. Lambert and Rawlings, of Coventry Street, for £150.</p>					
597	An ewer, of very elegant form, with scrolls and masks under the lip: 38 oz. 10 dwt., at 10s. 6d. per oz. . . . .	<i>Whistler</i>	20	4	1
598	A goblet—embossed with flowers, and gilt inside: 14 oz., at 7s. 1d. per oz. . . . .	<i>Cooper</i>	4	19	2
599	A ditto, with a frieze of roses: 9 oz., at 7s. 10d. per oz. . . . .	<i>Lister</i>	3	10	6
600	A candelabrum for three lights, supported on a kneeling figure of a negro, with thyrsus and vines entwined; and—				
601	A ditto: 199 oz., at 8s. 2d. per oz. . . . .	<i>Town and Emanuel</i>	81	5	2
These two lots were sold together.					
602	A two-light candelabrum, with vases, supported by cupids on square stands, under which is an otter; and—				
603	A ditto—oval: 246 oz. 6 dwt., at 6s. per oz. . . . .	<i>Foligno</i>	73	17	9
These two lots were sold together.					
604	A superb cistern—embossed with festoons and fruits—on scroll legs, with lions' head handles: 246 oz. 14 dwt., at 5s. 11d. per oz. . . . .	<i>Hancock</i>	72	19	7
605	A small tazza—engraved with a classical subject: 3 oz. 5 dwt., at 10s. 9d. per oz. . . . .	<i>Owen</i>	1	14	11
606	A bocale—engraved with portraits of Princes of the House of Orange, ending with William III.: 21 oz. 17 dwt., at 14s. per oz. . . . .	<i>Town and Emanuel</i>	15	5	10
607	An argyle, with gadrooned edge: 12 oz. 10 dwt., at 6s. 10d. per oz. . . . .	<i>Whistler</i>	4	5	5
608	A pair of lamps, in vases: 34 oz. 5 dwt., at 5s. 2d. per oz. . . . .	<i>Salome</i>	8	16	11
609	A library candlestick, the nozzle springing from a flower, in engraved and pierced basket: 12 oz. 18 dwt., at 21s. 6d. per oz. . . . .	<i>T. Grissell, Esq.</i>	13	17	3
610	A two-handled cup—richly embossed: 15 oz., at 8s. per oz. . . . .	<i>W. Sharpe</i>	6	0	0

# THE STOWE CATALOGUE.

611	A pair of pierced decanter-stands : 9 oz.	<i>Whistler</i>	£	s.	d.
612	A lemon-strainer; 2 oz. 17 dwt., at 7s. 5d. per oz.	<i>T. Grissell, Esq.</i>	5	5	0
			1	1	1

## TOILETTE PLATE.

The following eighteen lots formed a portion of the Toilette Plate from the State Dressing-room. The whole of the service was engraved with Chinese subjects.

613	A basin: 31 oz. 15 dwt., at 7s. 1d. per oz.	<i>Lister</i>	11	4	10
614	A pair of square comb-trays: 43 oz. 10 dwt., at 7s. 8d. per oz.	<i>Agent</i>	16	13	6
615	A pair of octangular stands—on feet: 47 oz., at 7s. per oz.	<i>M. Emanuel</i>	16	9	0
616	A pair of ditto boxes: 30 oz. 5 dwt., at 7s.	<i>Russell</i>	10	11	9
617	An oblong octagonal toilette-box—on feet: 43 oz. 15 dwt., at 7s. 10d. per oz.	<i>Agent</i>	17	2	8
618	A ditto: 43 oz. 5 dwt., at 7s. 11d. per oz.	<i>Redfern</i>	17	2	4
619	An ewer of beautiful form: 23 oz. 12 dwt., at 10s. 11d. per oz.	<i>Redfern</i>	12	17	7
620	A pair of square boxes, with handles: 23 oz. 17 dwt., at 10s. 9d. per oz.	<i>Makepeace</i>	12	16	4
621	A pair of smaller ditto, without handles: 11 oz. 5 dwt., at 9s. 3d. per oz.	<i>Agent</i>	5	4	0
622	A pair of jar-shaped ditto: 7 oz., at 11s. 6d. per oz.	<i>T. Grissell, Esq.</i>	4	0	6
623	A pair of square scent-bottles: 23 oz. 13 dwt., at 10s. per oz.	<i>Agent</i>	11	16	6
624	A pincushion: 10 oz. 15 dwt., at 14s. per oz.	<i>Agent</i>	7	10	6
625	A pair of oval powder-boxes: 19 oz. 10 dwt., at 7s. 1d. per oz.	<i>T. Grissell, Esq.</i>	6	18	1
626	A small square canister; and an extinguisher: 5 oz. 10 dwt., at 8s. 10d. per oz.	<i>Wells</i>	2	8	7
627	A pair of plain soap-dishes: 8 oz. 5 dwt., at 6s. 9d. per oz.	<i>T. Grissell, Esq.</i>	2	15	8
628	A pierced extinguisher, surmounted by an armed figure: 3 oz., at 26s. per oz.	<i>Zimmerman</i>	3	18	0
629	An eye-bath; and a pierced stand: 4 oz. 10 dwt., at 14s. 6d. per oz.	<i>Wells</i>	3	5	3
630	A pair of snuffers, and very rich old snuffer-tray: 12 oz. 12 dwt., at 17s. per oz.	<i>Lister</i>	10	14	2

On arriving at this point of the sale,

Mr. Manson said—"Gentlemen, I am sure it will be quite unnecessary for me to apologise for not bringing forward the next lot. When I tell you that we have this morning received instructions to withdraw it, I am sure only one feeling will pervade the room."

This announcement was greeted with cheers from every part of the library. The weight of the testimonial is 2206 ounces. It was valued by Messrs. Christie and Manson at £772 3s. 9d., and purchased at that sum by Mr. Henry Smith, solicitor, of Buckingham, on behalf of the subscribers.

- 631 The magnificent testimonial centre-piece: round the vase are six country figures, cattle and horses; three figures above; branches for thirteen lights, and a wheatsheaf: 2206 oz. 5 dwt.

THE STOWE CATALOGUE.

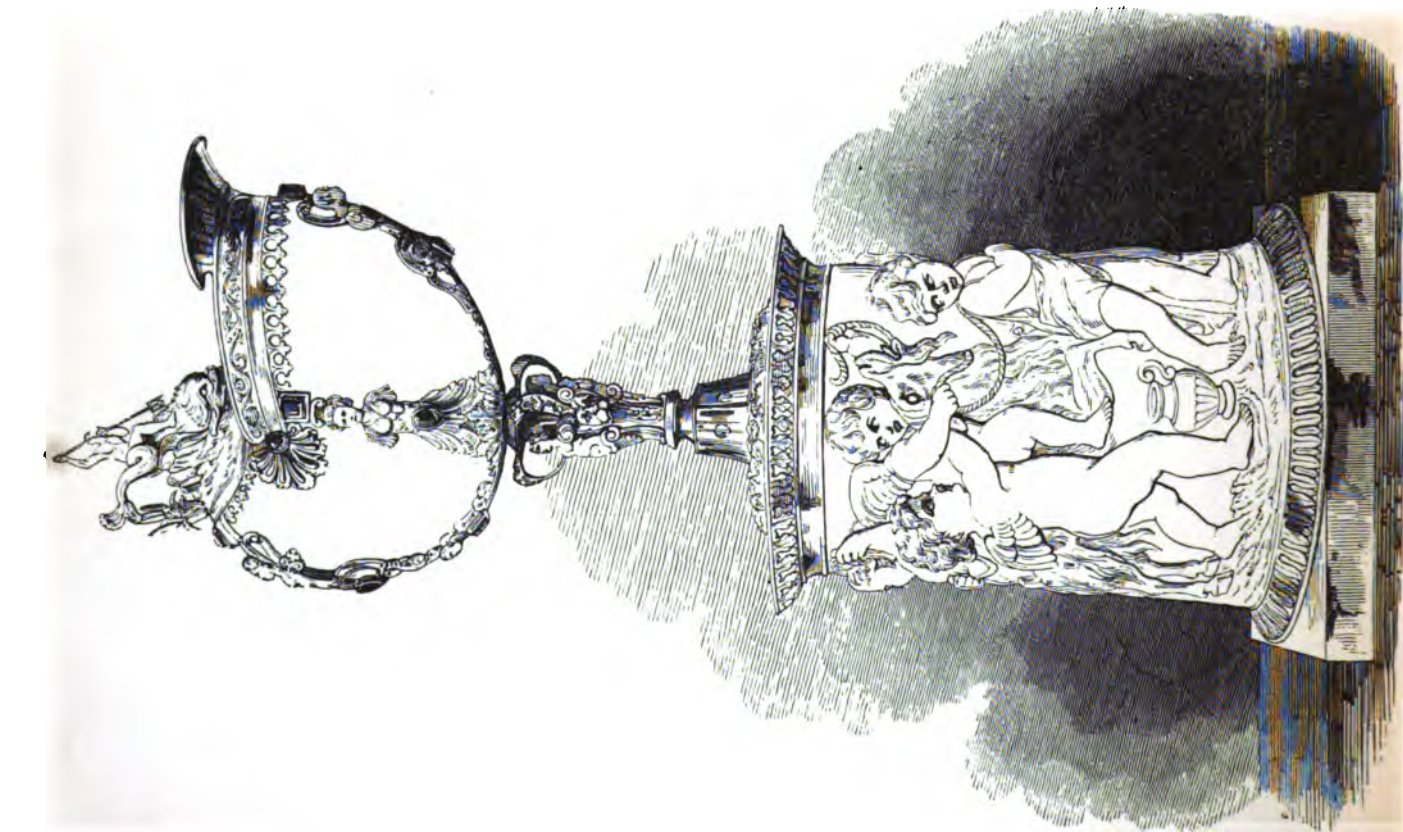
TANKARDS—GILT.

			£	s.	d.
632	An oval toilette, with relief of children: 17 oz. 10 dwt., at 9s. 9d. per oz. <i>Wells</i>		8	10	7
633	A ditto: 17 oz. 5 dwt., at 9s. per oz. . . . . <i>B. Benjamin</i>		7	15	3
634	A pair—circular, with medallions of George III.: 22 oz. 5 dwt., at 14s. per oz. . . . . <i>Owen</i>		15	11	6
635	A pair of small circular boxes, with cupids: 10 oz. 5 dwt., at 10s. 8d. per oz. . . . . <i>Wells</i>		5	9	4
636	A pair of small two-handled vases and covers: 9 oz. 7 dwt., at 15s. per oz. <i>Wells</i>		7	0	3
637	A pair of octagonal cups; and a pair of stands for soap-balls: 12 oz. 15 dwt., at 13s. per oz. . . . . <i>Wells</i>		8	5	9
638	A tankard—carved, with a battle between the Centaurs and Lapithæ—in ivory, with borders richly chased with fruits . . . . . <i>P. Norton, Esq.</i>		45	3	0
This tankard is beautifully executed: the figures are produced with marvellous delicacy, the borders are admirably sculptured, and the whole is a very fine example of the work of the early part of the seventeenth century.					
639	Two small toilette-bottles, with groups of flowers on the lid: 11 oz. 18 dwt., at 15s. 6d. per oz. . . . . <i>Baron Meyer Rothschild</i>		9	4	5
640	A very handsome sideboard ornament, with a relief of Philip baptizing the eunuch, with a border of rock-work and trees, with branches for lights on each side: 92 oz., at 10s. per oz. . . . . <i>Town and Emanuel</i>		46	0	0
641	An ivory tankard—beautifully carved, with a battle between the Austrians and Turks, and mounted in fine old taste . . . . . <i>Garrard</i>		46	4	0
The incident represented on this tankard is a conflict between the Austrians and Turks, the figures in which are carved with great spirit and expression.					
642	A præfericulum—the lower part of the bowl fluted, with festoons and a mask in front—surmounted by a satyr forming the handle. Presented to the Duke of York by the Queen and the Princesses: 76 oz. 3 dwt., at 9s. per oz. . . . . <i>J. C. Cohen, Esq., Birmingham</i>		34	5	4
This very beautiful tankard was bought by the Duke of Buckingham, when Marquis of Chandos, at the sale of the effects of the Duke of York. It bears the names of Queen Charlotte and the Princesses—her daughters.					
643	A beautiful tankard, of early German work, with the flight into Egypt—beautifully chased in ivory, the cover and stand elaborately chased . . . . . <i>Lord Ward</i>		66	3	0

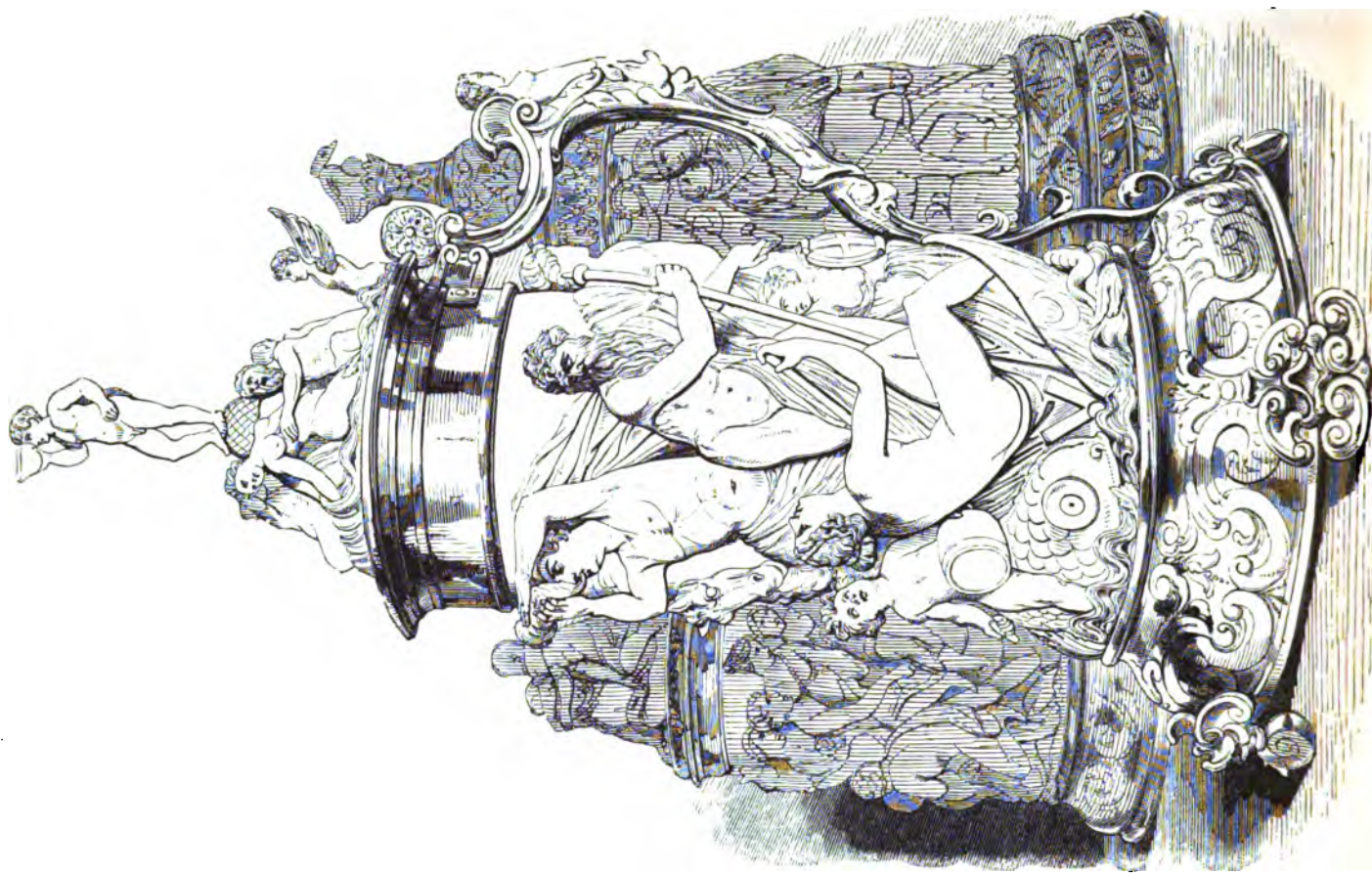
This tankard—representing the Flight into Egypt—is of early German workmanship. The mountings are of very elaborate design: the base has a band of floreated pattern, and another band containing winged cherubs, holding wreaths, in bold relief; whilst the upper rim is richly ornamented. The lid has a circlet of cherubs upon it, and surmounting a pyramidal top is a crest of a swan with wings correct. Mr. Hancock purchased this lot for Lord Ward after a spirited competition.







NAUTILUS SHELL, WITH PEDISTAL BY FLAMINGO.  
(370—Plate.)



IVORY TANKARD, MOUNTED IN SILVER-GILT.  
(644—Plate.)



THE STOWE CATALOGUE.

- £   s.   d.
- 644 A noble tankard, with the triumph of Neptune—exquisitely carved in ivory, in high relief; the cover a group of marine deities surmounted by a figure—on gilt stand, embossed, with terminal figures at the handles  
*Baron Charles Rothschild* 184 16 0
- This tankard is of noble proportions, measuring no less than 17 inches high. The design is executed in pure antique Italian taste, and represents the Triumph of Neptune, exquisitely sculptured in very high relief, the figures being most admirably drawn in the flowing and vigorous style of Rubens. The lid has a beautiful group of tritons and sea-nymphs—also of ivory—upon it; and the whole is crowned by a figure of a boy holding a tazza. The base of the tankard is nicely designed; and the handle is of fine character, and embellished with terminal figures. This beautiful work of art excited great competition. It ran up to 120 guineas rapidly; from that point, Mr. Russell and Mr. Garrard were not much interfered with; these two gentlemen carried it on merrily, however, until at length the hammer fell at 176 guineas, on which Mr. Manson declared the lot to be the property of Mr. Russell, who bought it for the Baron Charles Rothschild, of Naples.
- 645 A beautiful tankard, with the rape of the Sabines carved in ivory; and a group of figures on the lid—the rim and foot embossed . . .  
— *Popham, Esq.* 42 0 0
- This tankard was of very bold design and character.
- 646 A pair of very handsome spirally fluted ice-pails, with marine heads at the handles, each foot composed of four dolphins, the flutes alternately bright and frosted: 359 oz., at 12s. per oz. . . . *Town and Emanuel* 215 8 0
- 647 A pair—similar: 348 oz., at 11s. 9d. per oz. . . . *M. Emanuel* 204 9 0
- This lot, it will be seen, was purchased to-day by Mr. M. Emanuel, at 11s. 9d. per ounce. It was, however, again submitted on the next day, with a remark from Mr. Manson, to the effect that it was offered at the sole risk of the former purchaser. The second sale realised 9d. per ounce less than the first, a fact tolerably indicative of the uncertainty of sales by auction.
- 648 A beautiful tankard—parcel gilt—chased with a triumph and procession of Venus, of fine Flemish work: 49 oz. 8 dwt., at 14s. 9d. per oz. *Whistler* 36 8 7
- 649 A ditto, with Amphitrite and marine deities, the handle and cover in the richest Italian taste: 54 oz. 5 dwt., at 15s. 6d. per oz. *Town and Emanuel* 42 0 10
- 650 A beautiful ewer—chased with scroll ornaments, in fine taste: 42 oz. 15 dwt., at 9s. 7d. per oz. . . . *Garrard* 20 9 8
- 651 A pair of scent-bottles—spirally fluted, and very delicately chased; and a pair of salvers: 37 oz. 10 dwt., at 22s. per oz. . . *Town and Emanuel* 41 5 0
- 652 A pair of tazzas for dessert—scalloped, the borders embossed with scrolls—on feet: 63 oz. 15 dwt., at 14s. 6d. per oz. . . . *Whistler* 46 4 4
- 653 A pair of ditto: 63 oz. 10 dwt., at 14s. per oz. . . . *Col. Pratt* 44 9 0
- 654 A pair of ditto: 61 oz. 10 dwt., at 13s. 6d. per oz. . . . *Garrard* 41 10 3
- 655 A pair of double-tier ditto: 125 oz., at 15s. 9d. per oz. . . . *Whistler* 98 8 9
- 656 A pair of ditto: 125 oz. 10 dwt., at 13s. 6d. per oz. . . . *Hancock* 84 14 3
- 657 A magnificent ewer, with a medallion of George III. surmounted by the crown under the lip: the rich handle surmounted by a helmet. This superb ewer was presented by the Bucks Militia to the Marquess of

THE STOWE CATALOGUE.

Buckingham, at the camp at Harwich, in 1803: 147 oz. 13 dwt.,	£	s.	d.
at 12s. 3d. per oz. . . . . <i>Town and Emanuel</i>	90	8	8

This ewer, which surely should never have been sold, bears the following inscription, descriptive of the circumstances under which its presentation took place:—

“ Harwich Camp, October, 16, 1803.

“ Impressed with every sentiment of gratitude and affection to their old Colonel, the officers, non-commissioned officers, and privates, of the Royal Bucks, or King's Own, Militia, have seen him retire from the command of this regiment, endeared to his soldiers by every claim on their gratitude and attachment, and to his officers by everything which could call for their warmest affection: with the most fervent wishes for his happiness, and with the most earnest hope that his old friends will live in his remembrance, they beg he will accept this inadequate but heartfelt testimony of their affection.

(Signed for the Officers)

“ JOHN EDWARDS FREMANTLE, Lieut.-Col.”

(For the Non-Commissioned Officers and Privates)

“ JOHN LOVERIDGE, Sergeant-Major.”

When the lot was first put in, there were several bidders, but Mr. Emanuel ultimately secured its possession for 12s. 2d. per ounce—at a moderate per centage on which, we are sorry to add, any person may obtain it at his shop in Bond Street.

658	A very handsome ewer, with rich chased medallions, and a mask under the lip, with massive handle, of the finest design of Queen Anne's time:			
	123 oz., at 13s. per oz. . . . . <i>Garrard</i>	79	19	0
659	An oval tray, with three stands for ink and taper—in handsome old taste:			
	52 oz., at 20s. per oz. . . . . <i>T. Grissell, Esq.</i>	52	0	0
659*	A chased salver: 50 oz. 7 dwt., at 20s. per oz. . . . . <i>Town and Emanuel</i>	50	7	0

Amount realised by Nineteenth Day's Sale £5248:16:5.

## THE TWENTIETH DAY'S SALE.

FRIDAY, SEPTEMBER 8.

THE sale of the remaining portion of the stock of Plate took place this day. The interesting character of some of the lots to be disposed of, had the effect of attracting a very numerous assemblage of company, and before the auction commenced the Library was nearly as full as on the preceding day.

The sale again commenced with a further selection of—

### SILVER TABLE PLATE.

			£	s.	d.
660	A 22½-inch dish, with gadrooned edges: 91 oz. 3 dwt., at 4s. 10d. per oz.				
		<i>Bought by Foligno</i>	22	0	6
661	A ditto: 87 oz., at 5s. per oz.	<i>Foligno</i>	21	15	0
662	A pair—19-inch: 116 oz. 10 dwt., at 5s. 1d. per oz.	<i>Davis</i>	29	12	2
663	A pair—18-inch: 93 oz. 15 dwt., at 5s. per oz.	<i>Makepeace</i>	23	8	9
664	A pair—15-inch: 64 oz. 12 dwt., at 5s. per oz.	<i>Russell</i>	16	3	0
665	A pair, ditto: 64 oz., at 5s. per oz.	<i>Salome</i>	16	0	0
666	A pair, ditto: 65 oz. 7 dwt., at 5s. 1d. per oz.	<i>Davis</i>	16	12	2
667	A pair, ditto: 64 oz., at 5s. per oz.	<i>Russell</i>	16	0	0
668	A pair, ditto: 68 oz. 8 dwt., at 5s. 1d. per oz.	<i>Barnard</i>	17	7	8
669	A pair—14-inch: 55 oz. 15 dwt., at 5s. 1d. per oz.	<i>Barnard</i>	14	3	4
670	A pair, ditto: 56 oz., at 5s. 1d. per oz.	<i>Russell</i>	14	4	8
671	A pair, ditto: 56 oz. 5 dwt., at 5s. 1d. per oz.	<i>Barnard</i>	14	5	11
672	A pair, ditto: 54 oz. 5 dwt., at 5s. 1d. per oz.	<i>Russell</i>	13	15	9
673	A pair—13-inch: 46 oz. 10 dwt., at 5s. 1d. per oz.	<i>Barnard</i>	11	16	4
674	A pair, ditto: 50 oz. 7 dwt., at 5s. 1d. per oz.	<i>Town and Emanuel</i>	12	15	11
675	A pair, ditto: 48 oz., at 5s. 1d. per oz.	<i>Barnard</i>	12	4	0

THE STOWE CATALOGUE.

			£	s.	d.
676	A pair—13-inch : 49 oz. 7 dwt., at 5s. 1d. per oz.	Barnard	12	10	10
677	A pair—13-inch : 46 oz., at 5s. 1d. per oz.	Russell	11	13	10
678	A pair, ditto : 46 oz. 5 dwt., at 5s. per oz.	Salome	11	11	3
679	A set of four—12-inch : 76 oz., at 5s. 1d. per oz.	Salome	19	6	4
680	A pair—13-inch—circular : 65 oz. 15 dwt., at 5s. per oz.	Jacobson	16	8	9
681	A pair, ditto : 63 oz. 18 dwt., at 5s. 1d. per oz.	Russell	16	4	9
682	A pair—12-inch—ditto : 53 oz. 13 dwt., at 5s. 2d. per oz.	Makepeace	13	7	2
683	A pair, ditto : 52 oz. 10 dwt., at 5s. 1d. per oz.	Makepeace	13	6	10
684	A pair, ditto : 57 oz. 15 dwt., at 5s. 1d. per oz.	Barnard	14	13	6
685	A pair, ditto : 54 oz. 10 dwt., at 5s. 1d. per oz.	Foligno	13	17	0
686	A pair—11-inch—circular : 48 oz., at 5s. 1d. per oz.	Foligno	12	4	0
687	A pair, ditto : 48 oz., at 5s. 1d. per oz.	Foligno	12	4	0
688	A pair, ditto : 46 oz. 15 dwt., at 5s. 1d. per oz.	Foligno	11	17	7
689	A pair, ditto : 45 oz. 10 dwt., at 5s. 1d. per oz.	Foligno	11	11	3
690	A set of four—10½-inch : 85 oz. 15 dwt., at 5s. 1d. per oz.	Jacobson	21	15	10
691	A 17-inch fish-plate : 33 oz. 10 dwt., at 5s. per oz.	Salome	8	7	6
692	A ditto : 33 oz. 17 dwt., at 5s. per oz.	Salome	8	9	3
693	A 16-inch ditto : 28 oz. 12 dwt., at 5s. 4d. per oz.	P. Norton, Esq.	7	12	6
694	A 13-inch ditto : 15 oz. 10 dwt., at 5s. 5d. per oz.	T. Grissell, Esq.	4	3	11
695	Four butter-boats, with festoons and masks : 73 oz. 7 dwt., at 8s. 8d. per oz.	Hancock	31	15	8

These butter-boats have since been purchased by Lord Burghley.

696	A pair of plain ditto ; and a single ditto : 26 oz. 2 dwt., at 8s. 7d. per oz.	F. Bowker, Esq.	11	4	0
697	An openwork inkstand : 9 oz., at 24s. per oz.	Francis Barchard, Esq.	10	16	0
698	A tray, with two inkstands ; and a taper : 29 oz., at 9s. 9d. per oz.	Hancock	14	2	9
699	Five openwork bottle-stands : 26 oz.	H. Smith, Esq.	9	5	0
700	A ditto bread-basket : 31 oz. 18 dwt., at 12s. 2d. per oz.	Agent	19	8	1
701	A pair of 15-inch shell and gadrooned waiters : 64 oz. 5 dwt., at 7s. 6d. per oz.	R. A. Gray, Esq.	24	1	10
702	A pair of 8½-inch scalloped waiters : 30 oz., at 10s. per oz.	Zimmerman	15	0	0
703	A pair of 7-inch waiters : 19 oz. 15 dwt., at 10s. per oz.	Makepeace	9	17	6
704	A pair of ditto : 17 oz. 17 dwt., at 9s. per oz.	J. Cousens, Esq.	8	0	7
705	An oval-threaded 12-inch waiter : 22 oz. 5 dwt., at 6s. 7d. per oz.	G. W. Dasent, Esq.	7	6	5
706	A pair 6½-inch ditto : 15 oz. 5 dwt., at 10s. 6d. per oz.	Owen	8	0	1

Mr. W. Wigram has become the owner of this lot, by purchase of Mr. Owen.

707	A 17½-inch fish-plate : 29 oz. 15 dwt., at 5s. 9d. per oz.	T. Grissell, Esq.	8	11	0
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THE STOWE CATALOGUE.

		£	s.	d.
708	A pair of oval gadrooned side-dishes, and covers: 83 oz., at 6s. 1d. per oz.			
	<i>G. W. Dasent, Esq.</i>	25	4	11
709	A tea-urn, with twisted serpent handles, and lamp: 165 oz., at 5s. 1d. per oz.			
	<i>Hennell</i>	41	18	9
710	A ditto tea-pot, sugar-basin, milk-pot, and cover: 58 oz. 17 dwt., at 7s. 6d. per oz.			
	<i>Hockley</i>	22	1	4
711	A tea-pot: 23 oz. 5 dwt., at 8s. 3d. per oz.			
	<i>W. Sharpe</i>	9	11	9
712	A plain round tea-pot, with gadrooned edge: 15 oz. 5 dwt., at 9s. 10d. per oz.			
	<i>George King, Esq.</i>	7	9	11
713	A tea-pot—chased with scrolls: 36 oz. 10 dwt., at 8s. per oz.			
	<i>Hancock</i>	14	12	0
This tea-pot has since been sold to His Royal Highness the Prince of Parma.				
714	A ditto, with scrolls and shields: 31 oz. 15 dwt., at 8s. 10d. per oz.			
	<i>John Robson, Esq.</i>	14	0	5
715	A plain coffee-pot: 9 oz. 5 dwt., at 6s. 11d. per oz.			
	<i>J. Richards, Esq.</i>	3	3	11
716	A ditto: 25 oz., at 6s. 6d. per oz.			
	<i>H. Smith, Esq.</i>	8	2	6
717	A ditto, with festoons: 24 oz., at 5s. 1d. per oz.			
	<i>Rev. C. F. Wyatt</i>	6	2	0
718	A set of three tea-caddies—richly chased with Chinese subjects: 41 oz. 5 dwt., at 14s. 10d. per oz.			
	<i>Hancock</i>	30	11	10
His Excellency M. de Lomonosoff has become the owner of these very beautiful caddies, by purchase of Messrs. Hunt and Roskell.				
719	A pair of oval sugar-stands—embossed with foliage: 15 oz. 10 dwt., at 9s. 7d. per oz.			
	<i>Agent</i>	7	8	6
720	A tea-urn, with beaded edge: 88 oz., at 4s. 10d. per oz.			
	<i>Salome</i>	21	5	4
721	A very handsome two-handled tea-urn—spirally fluted, and chased with masks: 77 oz. 18 dwt., at 9s. 6d. per oz.			
	<i>R. Gunter, Esq., Edgware</i>	37	0	0
722	A tea-urn, of elegant form, with festoons of drapery and foliage: 108 oz., at 6s. 7d. per oz.			
	<i>G. W. Dasent, Esq.</i>	35	11	0
723	A tea-urn, spirally fluted, surmounted by a triton, of beautiful old work: 99 oz., at 10s. 10d. per oz.			
	<i>N. Cooke, Esq.</i>	53	12	6
724	A plain octagonal coffee-pot: 58 oz., at 5s. 8d. per oz.			
	<i>Hancock</i>	16	8	8
725	A plain coffee-pot: 23 oz. 5 dwt., at 8s. per oz.			
	<i>Hancock</i>	9	6	0
726	A ditto: 20 oz. 7 dwt., at 7s. 5d. per oz.			
	<i>Hancock</i>	7	10	11
727	A ditto—richly embossed with flowers and scrolls: 29 oz. 5 dwts., at 10s. per oz.			
	<i>Rev. C. F. Wyatt</i>	14	12	6
728	A small tea-pot—embossed: 10 oz., at 10s. 1d. per oz.			
	<i>Hancock</i>	5	0	10
729	A plain tea-pot, sugar-basin, and milk-jug: 40 oz., at 9s. 8d. per oz.			
	<i>Col. Malcolm</i>	19	6	8
730	A melon-shaped tea-pot: 34 oz. 10 dwt., at 9s. 1d. per oz.			
	<i>E. Solomon, of Bath</i>	12	4	4

THE STOWE CATALOGUE.

		£	s.	d.
731	A melon-shaped tea-pot—chased: 24 oz. 15 dwt., at 11s. per oz. <i>H. Smith, Esq.</i>	13	12	3
732	A pierced sugar-vase—with goats' heads: 12 oz. 5 dwt., at 13s. per oz. <i>Redfern</i>	7	19	3
733	A similar ditto: 10 oz., at 15s. 3d. per oz. . . . . <i>Owen</i>	7	12	6
734	A sugar-basket, with vines; and a milk-pot—embossed: 10 oz. 10 dwt., at 17s. 6d. . . . . <i>W. Haydon Smallpiece, Esq., Guildford</i>	9	3	9
This basket was of exquisite workmanship.				
735	A sugar-basket—pierced; and a pair of milk-jugs—beaded: 13 oz. 10 dwt., at 11s. 3d. per oz. . . . . <i>J. B. Graham, Esq.</i>	7	11	10
736	Two pierced; and 2 glass muffineers: 3 oz. . . . . <i>John Robson, Esq.</i>	2	4	0
737	An egg-frame, with six cups—gadrooned edges, and 4 spoons: 26 oz. 15 dwt., at 8s. 1d. per oz. . . . . <i>King and Stone</i>	10	16	2
738	A set of three square caddies—embossed lids—in a mother-o'-pearl box: 40 oz. 5 dwt. . . . . <i>Henry Dickenson, Esq., Severn House, Troubridge</i>	25	10	0
739	An oil and vinegar-stand, with gadrooned edge: 23 oz., at 8s. 5d. per oz. . . . . <i>J. Richards, Esq.</i>	9	13	7
740	Six scalloped shells: 10 oz. 10 dwt., at 12s. 6d. per oz. . . . . <i>King and Stone</i>	6	11	3
741	Three ditto: 7 oz. 15 dwt., at 9s. 9d. per oz. . . . . <i>Lieut.-Col. Nugent</i>	3	15	6
742	A pair of small tureens, with goats' heads at the feet: 123 oz., at 8s. 3d. per oz. . . . . <i>Hancock</i>	50	14	9
These tureens are now the property of the Earl of Hardwicke, by purchase of Messrs. Hunt and Roskell.				
743	A pair of magnificent butter-boats—the handles of tritons, and with friezes of shells and masks in relief: 73 oz. 10 dwt., at 12s. per oz. . . . . <i>Lord Ward</i>	44	2	0
744	An oblong fluted Italian salad-bowl, with scroll handles, and gourd edge: 93 oz. 8 dwt., at 6s. per oz. . . . . <i>Town and Emanuel</i>	28	0	4
745	A ditto: 92 oz. 15 dwt., at 6s. per oz. . . . . <i>Lambert and Rawlings, Coventry Street</i>	27	16	6
746	A superb bread-basket—most richly chased with festoons, flowers, and masks—pierced, and upright handle: 102 oz., at 10s. 9d. per oz. . . . . <i>Garrard</i>	54	16	6
747	A beautiful pierced bread-basket, with festoons of flowers: 73 oz., at 15s. 3d. per oz. . . . . <i>Lord Leigh</i>	55	13	3
748	A pair of candlesticks, with branches for two lights each—richly embossed: 48 oz., at 8s. 9d. per oz. . . . . <i>Mrs. Morgan</i>	64	15	0
749	An oak drinking-cup on a silver stand, and lined with silver—from St. Mawes . . . . . <i>Hennell</i>	5	10	0
This was a very curious old cup.				
750	A beautiful ewer—fluted and embossed: 19 oz. 3 dwt., at 14s. per oz. . . . . <i>Town and Emanuel</i>	13	8	0
751	A very handsome ewer, in old taste: 27 oz. 5 dwt., at 10s. 1d. per oz. . . . . <i>G. H. Tod, Esq.</i>	13	14	9
752	A pint mug—richly embossed: 12 oz., at 9s. per oz. . . . . <i>J. Richards, Esq.</i>	5	8	0

THE STOWE CATALOGUE.

753	An inkstand, with tray; 2 stands: 20 oz. 10 dwt., at 11s. 4d. per oz.	<i>Hancock</i>	11	12	4
754	A pair of very handsome silver sconces, with the crown and cipher of William III., with branches, for two lights each: 226 oz. 10 dwt., at 6s. 5d. per oz.	<i>Garrard</i>	72	13	4
755	A beautiful epergne—openwork with flowers, with eight branches and baskets: 183 oz., at 12s. per oz.	<i>John Robson, Esq.</i>	109	16	0
756	A plainer epergne, with fruits, eight branches, and baskets: 135 oz. 15 dwt., at 8s. 9d. per oz.	<i>Jacobson</i>	59	7	9
757	A plain tea-kettle, lamp, and stand: 57 oz., at 7s. 10d. per oz.	<i>R. Gunter, Esq.</i>	22	6	6
758	A coffee-pot, with fluted spout: 23 oz., at 9s. 6d. per oz.	<i>Makepeace</i>	10	18	6
759	A plain coffee-pot: 29 oz. 10 dwt., at 6s. 3d. per oz.	<i>Hancock</i>	9	4	4
760	A pair of magnificent candlesticks, with terminal male and female figures, with festoons, and scroll feet; and—				
761	A pair of ditto: 203 oz. 10 dwt., at 6s. 1d. per oz.	<i>Foligno</i>	61	17	11
	These two lots were sold together.				
762	A pair of ditto; and—				
763	A pair of ditto: 206 oz. 17 dwt., at 6s. 2d. per oz.	<i>Foligno</i>	63	15	6
	These two lots were sold together.				
764	An oblong plateau, of silver, 36 inches long, with an oval centre, supported by three boys, four corner ditto supported by cupids, and a pair of pierced tazzas, with glasses: 589 oz. 5 dwt., at 4s. 11d. per oz.	<i>Salome</i>	144	17	1
	This plateau is now the property of Mr. Cooper, of Kirby Street.				
765	A silver toilette, in very rich old taste—the frame of the glass of openwork, with figures, fruits, and birds; the tray supported on legs, with corresponding rich border: there are five scent-bottles, three glass boxes, and two inkstands, with embossed tops, a circular box with pincushion, and two stands for incense: 147 oz. 10 dwt., at 17s. per oz.	<i>Town and Emanuel</i>	125	7	6
766	Balfour and Bothwell—the beautiful centre piece executed by Messrs. Garrard: 365 oz. 10 dwt., at 17s. 11d. per oz.	<i>R. Gunter, Esq.</i>	327	8	6

This beautiful centre piece, from the *atelier* of Messrs. Garrard, illustrates the last meeting of Balfour and Bothwell, and the death of the latter, thus described in "Old Mortality," vol. ii., p. 180:—

"'You are the murdering villain, Burley,' said Bothwell, gripping his sword firmly, and setting his teeth close; 'you escaped me once, but'—(he swore an oath too tremendous to be written down)—'thy head is worth its weight of silver, and it shall go home at my saddle-bow, or my saddle shall go home empty for me.' 'Yes,' replied Burley, with stern and gloomy deliberation, 'I am that John Balfour, who promised to lay thy head where thou shouldst never lift it again; and God do so unto me, and more also, if I do not redeem my word!' 'Then a bed of heather, or a thousand merks!' said Bothwell, striking at Burley with his full force. 'The sword of the Lord and of Gideon!' answered Balfour, as he parried and returned the blow. There have seldom met two combatants more equally matched in strength of body, skill in the management of their weapons and horses, determined courage, and unrelenting hostility. After exchanging many desperate blows, each receiving and inflicting several wounds, though of no great consequence, they grappled together, as if with the desperate impatience of mortal hate; and Bothwell seizing his enemy by the shoulder-belt, while the grasp of Balfour was upon his own collar, they came headlong to the ground. The companions of Burley hastened to his assistance, but were repelled by the dragoons, and the battle became again general. But

THE STOWE CATALOGUE.

£ s. d.

nothing could withdraw the attention of the combatants from each other, or induce them to unclose the deadly clasp in which they rolled together on the ground, tearing, struggling, and foaming, with the inveteracy of thorough-bred bull dogs. Several horses passed over them in the *mêlée*, without their quitting hold of each other, until the sword arm of Bothwell was broken by the kick of a charger. He then relinquished his grasp with a deep and suppressed groan, and both combatants started to their feet. Bothwell's right hand dropped helpless by his side, but his left griped to the place where his dagger hung; it had escaped from the sheath in the struggle, and, with a look of mingled rage and despair, he stood totally defenceless, as Balfour, with a laugh of savage joy, flourished his sword aloft, and then passed it through his adversary's body." The aptness of the scene for illustration will be admitted, and the manner in which the subject is treated by Mr. Cotterell, reflects great credit on that clever artist. The disposal of this beautiful piece of plate excited a very active competition, Mr. Garrard himself being one of the latest bidders. Its possession was at length secured by Mr. Richard Gunter, of Motcomb Street.

- 767 The death of Colonel Gardiner—the companion group: 287 oz. 15 dwt.,  
at 17s. 3d. per oz. *Town and Emanuel* 248 3 8

This is the companion group to the preceding lot, and illustrates the passage in "Waverley," describing the death of Colonel Gardiner:—"The Colonel saw that a party of the foot, whom he was ordered to support, had no officer to head them; upon which, he said eagerly to those around him, 'These brave fellows will be cut to pieces for want of a commander,' or words to that effect. While speaking, he rode up to them, and cried out, 'Fire on, my lads! and fear nothing.' But just as the words were out of his mouth, a Highlander advanced towards him with a scythe fastened to a long pole, with which he gave him so dreadful a wound on his right arm that his sword dropped out of his hand; and, at the same time, several others coming about him, while he was thus dreadfully entangled with that cruel weapon, he was dragged from off his horse. The moment he fell, another Highlander, who, if the King's evidence at Carlisle may be credited (as I know not why they should not, though the unhappy creature died denying it), was one MacNaught, who was executed about a year after, gave him a stroke, either with a broadsword or a Lochaber axe, on the hinder part of the head, which was the mortal blow." This lot, like the last, excited a spirited competition, and was ultimately secured by Mr. Emanuel, at the price quoted. We believe the group is now at Taymouth Castle.

- 768 The death of Sir Bevil Grenville, at the battle of Lansdown Hill, with eight  
small branches for lights: 1591 oz. 10 dwt., at 10s. 5d. per oz. *Garrard* 928 18 1

This lot formed the great feature in to-day's sale. It was, indeed, one of the finest pieces of plate in the whole collection; and, like the two preceding groups, was from the design of Mr. Cotterell, and the manufactory of Messrs. Garrard. The subject was illustrative of the death of Sir Bevil Grenville, one of the most esteemed royalist officers under Charles I., who was killed at the battle of Lansdown Hill, near Bath, on the 5th of July, 1643. Lord Clarendon thus describes the death of this valiant man. The object was to dislodge the Parliamentary army, under Sir William Waller, from an elevated position. For this purpose, "Sir Bevil Grenvil advanced with a party of horse on his right hand, that ground being best for them; and his musketeers on the left; himself leading up his pikes in the middle; and, in the face of their cannon and small shot from the breast-work, gained the brow of the hill, having sustained full charges of the enemy's horse; but, in the third charge, Sir Bevil Grenvil's horse failing, and giving ground, he received, after other wounds, a blow on the head with a pole-axe, with which he fell, and many of his officers about him; yet the musketeers fired so fast upon the horse that they quitted their ground, and the two wings, who had been set to clear the woods, having done their work, and gained those parts of the hill, at the same time they beat off their foot, and became possessed of the breast-works, and so made way for their whole body of horse, foot, and cannon, to ascend the hill, which they quickly did, and planted themselves on the ground they had won, the enemy retiring about demi-culverin shot, behind a stone wall upon the same level, and standing in reasonable good order. Either party was sufficiently tired and battered to be contented to stand still. The King's horse were so shaken, that of 2000 which were upon the field in the morning, there were not above 600 on the top of the hill. The enemy was exceedingly scattered too, and had no mind to venture on plain ground with those who had beaten them from the hill; so that, exchanging only some shot from their ordnance, they looked one upon another till the night interposed. About twelve of the clock, it being very dark, the enemy made a show of moving towards the ground they had lost; but, giving a smart volley of small shot, and finding themselves answered with the like, they made no more noise; and, during the night, Sir William Waller marched into Bath in so much disorder and apprehension, that he left great store of arms, and ten barrels of gunpowder behind him." Lord Clarendon adds:—"In this battle, on the King's part, there were more officers and gentlemen of quality slain than common men, and more hurt than slain. That which would have clouded any victory, and made the loss of others less spoken of, was the death of Sir Bevil Grenvil, who was indeed an excellent person, whose activity, interest, and reputation, was the foundation of what had been done in Cornwall,



# THE STOWE CATALOGUE.

£ s. d.

and his temper and affections so public that no accident which happened could make any impression on him, and his example kept others from taking anything ill, or at least seeming to do so. In a word, a brighter courage and a gentler disposition were never married together to make the most cheerful and innocent conversation." This piece of plate was made expressly for the Duke of Buckingham. It is a magnificent ornament, and the interesting historical incident above narrated is very graphically interpreted by the artist. The first offer, when the lot was put in, was 6s. per ounce, which gradually increased to 10s. 5d., at which amount it was knocked down to Mr. Garrard. Lieutenant-General Sir Edward Kerrison, Bart., M.P., of Oakley Park, Suffolk, has since become the possessor of the group, for the sum of £978 18s.

## GILT.

- |     |  |                                 |     |    |   |
|-----|--|---------------------------------|-----|----|---|
| 769 | A pair of square candlesticks, partly fluted, of handsome old pattern: 50 oz., at 7s. 1d. per oz.  | <i>Town and Emanuel</i>         | 17  | 14 | 2 |
| 770 | A two-handled sideboard cup and cover, with chasings of birds and foliage, of rich pattern, on gilt ground: 40 oz. 10 dwt., at 13s. 3d. per oz.        | <i>Hon. Spencer Cowper</i>      | 26  | 16 | 7 |
| 771 | A very handsome two-handled vase, with medallions, and handles formed of satyrs' heads—in the best taste of the time of Anne: 92 oz., at 16s. per oz.  | <i>Town and Emanuel</i>         | 73  | 12 | 0 |
| 772 | A beautiful ewer, with upright handle—in fine old taste: 36 oz. 5 dwt., at 9s. 6d. per oz.   | <i>Town and Emanuel</i>         | 17  | 4  | 4 |
| 773 | A set of four salts—on stands, of openwork foliage, and scroll: 41 oz. 15 dwt., at 11s. 11d. per oz.   | <i>Attenborough</i>             | 24  | 17 | 6 |
| 774 | A pair of ancient square fluted candlesticks—engraved: 27 oz., at 9s. 3d. per oz.  | <i>Makepeace</i>                | 12  | 9  | 9 |
| 775 | A pair of old tripod candlesticks of rich pattern: 45 oz. 15 dwt., at 12s. 9d. per oz.   | <i>Zimmerman</i>                | 29  | 3  | 3 |
| 776 | A beautiful tea-canister, with festoons and spiral flutes; and—  |                                 |     |    |   |
| 777 | A ditto—different: 21 oz. 5 dwt., at 17s. per oz.  | <i>E. L. Betts, Esq.</i>        | 18  | 1  | 3 |
|     | These two lots were sold together.   |                                 |     |    |   |
| 778 | A set of 4 scalloped and fluted dessert-dishes: 57 oz. 5 dwt., at 8s. 8d. per oz.  | <i>Sir W. Clay, Bart., M.P.</i> | 24  | 16 | 2 |
| 779 | A beautiful stand for flowers—a female figure supporting a shell-shaped basket on a rich gilt foot, in which are inserted four reliefs of cupids; and— |                                 |     |    |   |
| 780 | A ditto: 120 oz. 3 dwt., at 57s. per oz.   | <i>Redfern</i>                  | 342 | 8  | 6 |

These exquisite works of art, which are executed in the purest antique taste, were greatly admired, and their disposal excited an active competition between Mr. Hancock, Mr. Redfern, and Mr. Russell. The bidding proceeded with great spirit up to 40s. per ounce, from which point it was chiefly confined to Mr. Redfern and Mr. Russell. The latter, who was understood to be instructed by Sir Isaac Lionel Goldsmid, ventured as high as 56s. per ounce, but Mr. Redfern offering another shilling, the lot was declared to be his, on behalf of the Marquis of Hertford. The success of the manufacturer's art was very remarkable here, as in another instance previously recorded. Only one of the stands was really of antique manufacture: this was purchased some few years since by Messrs. Lambert and Rawlings, of Coventry Street, who employed one of their best artists to produce a fac-simile. When the second was completed, the pair was sold to the Duke of Buckingham, for £150, or rather less than one-half the amount realised by their sale by auction. The drawings having been destroyed, the value of the vases is of course largely increased. Had Mr. Russell been fortunate enough to secure them, it is understood the vases were intended for presentation to Her Majesty the Queen.

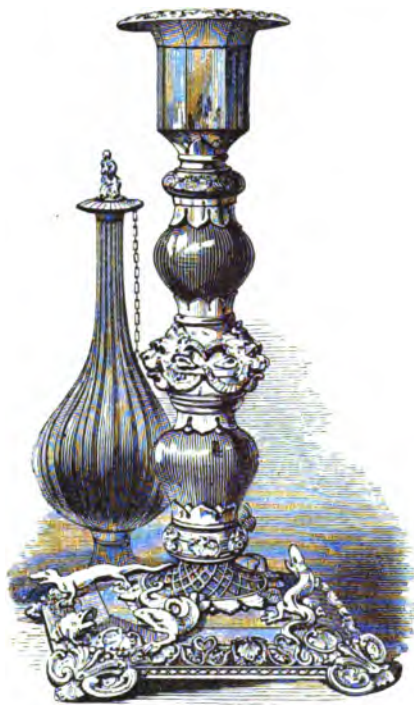
THE STOWE CATALOGUE.

			£	s.	d.
781	A salver—in the centre is a lion embossed, in the border are six sacred subjects, of fine work: 14 oz. 15 dwt., at 31s. per oz.	Zimmerman	22	17	3
782	A circular salver, with cupid in relief in the centre, and very rich border of chased openwork, and gadrooned edge: 14 oz. 15 dwt., at 15s. 6d. per oz.	King and Stone	11	8	7
783	A pair of very elegant candelabra, on tripod feet—after those from Herculeum—from Fonthill: 86 oz., at 23s. per oz.	S. M. Peto, Esq., M.P.	98	18	0
784	A pair of candlesticks, with branches for two lights each, with leaves chased—from Fonthill: 215 oz. 15 dwt., at 5s. per oz.	Salome	53	18	9
785	A pair of ditto: 215 oz. 15 dwt., at 5s. 4d. per oz.	Salome	57	10	8

ORIENTAL FILLAGREE, &c.

786	A coffer, of glass, with fillagree mountings	Hennell	3	0	0
787	A smaller coffer	Redfern	5	7	6
788	A beautiful bottle, of agate	L. Benjamin	4	2	0
789	A South Sea idol, of greenstone; a specimen of agate; and an engraved slab of mother-o'-pearl	Wells	2	2	0
790	A square box, of jasper; and an oval silver box, with japan top	Attenborough	2	0	0
791	A pair of drinking cups and covers, of oriental fillagree, with flowers in enamel	C. Birch, Esq.	11	5	0
792	A large scalloped circular dish: 29 oz.	Owen	9	15	0
793	A pair of smaller ditto: 23 oz. 5 dwt.	Benjamin	7	5	0
794	A pair of ditto	Makepeace	8	10	0
795	A pair of ditto—smaller	Attenborough	8	0	0
796	A circular box; a smaller ditto	Purnell B. Purnell, Esq.	3	7	0
797	A basket; and a very small box	Town and Emanuel	5	7	6
798	A scent-bottle, carved with arabesques of gold; and an etui	Town and Emanuel	5	5	0
799	A small gilt fillagree-box and a vinaigrette	Town and Emanuel	3	3	0
800	A leg, mounted as a tobacco-stopper; a small jasper scent-bottle; and a lozenge-shaped jewel	Town and Emanuel	3	15	0
801	A gold pencil-case; a knife; an egg-shaped vinaigrette; and a jasper box	Attenborough	4	2	0
802	A bonbonniere, with a jasper top	Barnard	2	15	0
803	A cup of hæmatite	Town and Emanuel	1	10	0
804	A beautiful etui, of lapis lazuli	Barnard	14	10	0
805	A square etui, of agate, with gold fillagree	Owen	5	0	0
806	A snuff-box, of agate; and a slab of polished agate	Town and Emanuel	5	15	6





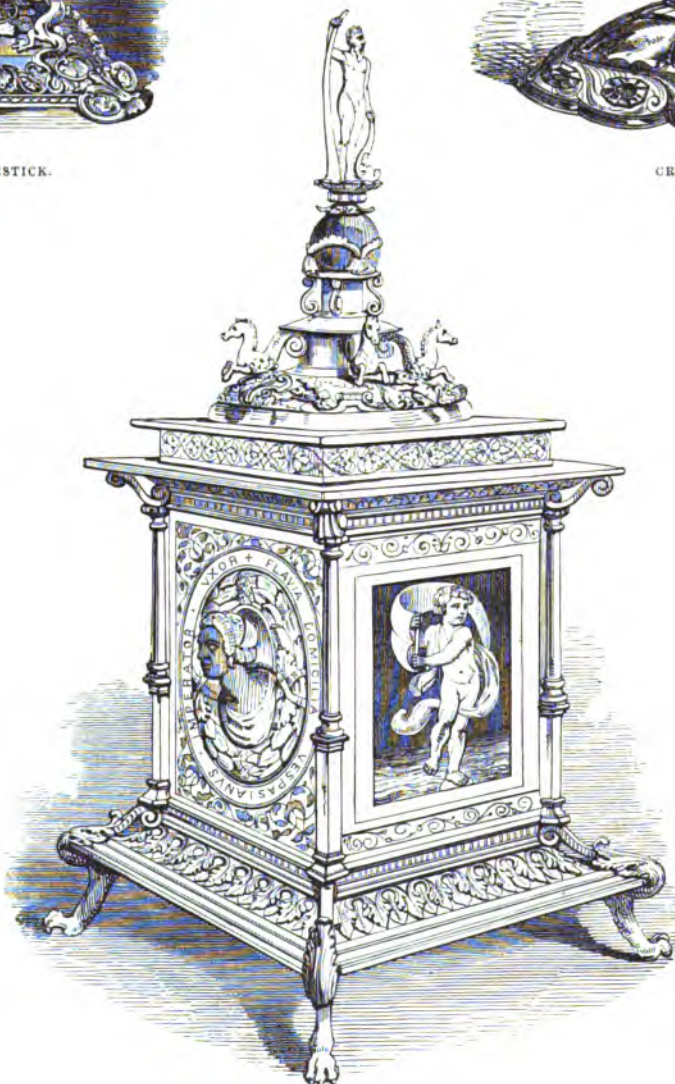
AGATE CANDLESTICK.

(1089.)



CRYSTAL CUP.

(1087.)



SILVER-GILT SALT-CELLAR.

(815—Plate.)

THE STOWE CATALOGUE.

		£	s.	d.
807	A snuff-box of agate; and a needle-case, of gold fillagree	<i>W. S. Lowndes, Esq.</i>	4	2 6
808	A bonbonniere, with crystal top; and a vinaigrette	<i>Attenborough</i>	4	12 0
809	An etui; and a vinaigrette; set with rose diamonds	<i>Zimmerman</i>	18	15 0
810	A small gold watch, with a painting in enamel.	<i>P. Box, Esq.</i>	6	6 0
811	A small circular box and cover, of jasper—the top set with cameos and pearls, in an openwork of enamel	<i>L. Benjamin</i>	16	5 0
812	A head of a satyr, in green jasper—on a pedestal of cornelian—gold mounted	<i>Zimmerman</i>	4	17 0
813	A running footman, of gold and enamel—on a pedestal of jade and lapis lazuli, set with stones, and gold mounted	<i>Durlacher, Jun.</i>	10	5 0
814	Hercules—a beautiful small figure, in silver—on a pedestal of cornelian and jasper	<i>Zimmerman</i>	5	10 0
815	A salt-cellar, of silver gilt, in the form of a pedestal, with busts of Vespasian and his Empress, and two Limoge enamels, with the date 1540: on the cover is a figure of Neptune, with sea-horses—a beautiful specimen of cinque-cento art	<i>Barnard</i>	23	2 0
815a	A dressing-glass	<i>Town and Emanuel</i>	21	0 0
815b	A set of three tea-caddies	<i>Davis</i>	19	2 8
815c	A work-basket	<i>C. Birch, Esq.</i>	9	18 3
815d	A pair of candlesticks	<i>C. Birch, Esq.</i>	7	0 0
815e	An hour-glass	<i>Attenborough</i>	4	4 0
815f	A casket	<i>P. Norton, Esq.</i>	10	0 0
815g	A toilette-stand	<i>Benjamin</i>	15	0 0
815h	Two silver fillagree caskets	<i>C. Birch, Esq.</i>	24	0 0
816	A cup, silver gilt—engraved, and set with forty-three antique intaglios, of coloured stones	<i>Attenborough</i>	14	10 0
817	A ring, with emerald and brilliant—formerly belonging to the Countess of Shrewsbury, to whom it was given by Charles II.	<i>J. Hawkins, Esq., Hitchin</i>	10	10 0
818	An ancient silver watch, by R. Marsh, of Ipswich	<i>Wells</i>	1	17 0
819	A gold watch, by Ellicot, in an ancient case—chased with a subject from Roman history	<i>Walesby</i>	13	5 0
820	A gold watch, by Hellote, with the subject of Diana and Endymion, chased	<i>Attenborough</i>	6	4 0
821	A silver case—chased with the judgment of Paris; and a small old Italian scent-bottle, set with cameos	<i>Owen</i>	4	10 0
822	A bust of a boy, of cameo onx—set with coloured stones, in gold enamel	<i>W. S. Lowndes, Esq.</i>	7	7 0
823	A silver-gilt medallion of Charles I.	<i>Jacobson</i>	0	12 0
824	A gold coronation medal of George IV.	<i>Hennell</i>	4	9 0
825	A gold ring, with a cameo of sheep	<i>Lieut.-Col. Nugent</i>	4	8 0

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		£	s.	d.
826	A gold ring, with a miniature of George III.; and a ditto, with Queen Charlotte . . . . .	Owen	6	2 6
827	An enamel, with a nymph and cupid; and a painted top for a snuff-box . . . . .	Barnard	2	18 0
828	Horatius Cocles—a cameo onyx; and Mars and Venus—cameo in malachite . . . . .	Hennell	6	5 0
829	Heads of the Triumviri—shell cameo; and 2 intaglios in amber . . . . .	H. Smith, Esq.	4	10 0
830	A plate-chest . . . . .	Agent	1	13 0
831	Two small ditto . . . . .	Butler	3	10 0
832	Three ditto . . . . .	M. Emanuel	2	0 0
833	Three ditto . . . . .	Nathan	2	2 0
834	Four ditto . . . . .	Mr. Alderman Lewis, Worcester	3	0 0
835	Four ditto . . . . .	J. Richards, Esq.	2	2 0
836	One small ditto . . . . .	Alderman, Stowe	0	10 0

Amount realised by Twentieth Day's Sale £6587:14:9.

## THE TWENTY-FIRST DAY'S SALE.

TUESDAY, SEPTEMBER 12.

AFTER a brief interval of forty-eight hours—a most welcome relief to many who were compelled to attend daily—the sale of the first division of the collection of Pictures was commenced this morning, the auction taking place, not as heretofore in the Library, but in the Saloon, where an admirable light was afforded for the display of the various subjects. The attendance was very numerous; many of the buyers of the past week were absent, but their places were supplied by connoisseurs and others learned in the fine arts, of whom a large number were present. The general company included a great many ladies, for whose accommodation seats were provided in the centre of the Saloon.

The Duke of Buckingham's pictures, although including several very fine works, could scarcely be designated "a gallery." The collection had been formed out of the accumulation of several families; from Gosfield, the seat of Earl Nugent, in Essex; from Minchenden House, near Southgate, the seat of Mr. Nicoll, whose only daughter and heiress married James Marquis of Carnarvan, afterwards third Duke of Chandos; and from Avington, another seat of the Chandos family, in Hampshire. When the present Duke of Buckingham succeeded to the title, he made a complete clearance, and sent nearly one thousand pictures of various sizes and qualities to Messrs. Christie's rooms, where they were subsequently sold by auction, producing about £600—a fact tolerably indicative of their degree of merit. For some weeks after this sale, it is said the shops in Wardour Street and the neighbourhood were lined with old pictures—many of them sufficiently large to cover the side of a room. There were no pictures by recent artists at Stowe, neither the late nor the present Duke ever having bought modern paintings. The only exception to this on the part of the late Duke, was the commission given by him to Martin for his picture of the "Destruction of Herculaneum and Pompeii." We believe the late Duke paid £800 to the artist for it; the picture had been for some years removed from Stowe to Buckingham House, Pall Mall; and at the recent sale of the effects from that mansion, at Messrs. Christie's rooms, it realised little more than one-eighth of that amount. Stanfield's painting of the "Wreckers off Calais" was bought at the sale of Mr. Watson Taylor's pictures by the present Duke, and this was the only instance in which his Grace purchased any valuable work by a modern artist. The collection contained few or no pictures of what is called *high art*—that is, of the Italian school. The Rembrandts, the Cuypts, the Teniers, and some other works of the Dutch and Flemish schools, were among the best in the collection: there was also a Salvator Rosa and a Domenichino, which realised under the hammer—the former one thousand, and the latter seven hundred guineas.

The portraits were generally of considerable interest, and some of them were capital specimens of the several masters. The names of the painters are given as in the original catalogue: in cases where no name appears, the artist is unknown.

The sale commenced with a selection of Portraits from the—

### GALLERIES.

1	Howard Duke of Norfolk; Lady Mary Fleetwood Dormer—(Holbein)	£	s.	d.
	<i>Bought by Goldring, of Wardour Street</i>	4	10	0

The first of these pictures was sold to the late Duke of Buckingham by Mr. Robert Graves, father of the eminent printsellers in Pall Mall, who purchased it at the sale of Lady Hyde's

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effects. It is an expressive portrait, and has been engraved by Earlom. On the back of the frame is inscribed, "Thomas Howard, fourth Duke of Norfolk, beheaded on Tower Hill, 2nd of June, 1572. He was the worthiest and best-beloved nobleman in all England; and he suffered with great fortitude, protesting the innocence of his intentions towards the Queen, and professing the Roman Catholic religion. Painted by Hans Holbein."

The second portrait bears the following inscription:—"Mary, the daughter of Sir Eusebius Isham, wife of Sir Fleetwood Dormer."

- 2 John Duke of Argyll . . . . . *Duke of Argyll* 7 17 6

This is a portrait of the second Duke of Argyll, who died in 1743: he was thus apostrophised by Pope:—

"Argyll, the state's whole thunder born to wield,  
And shake alike the senate and the field."

This picture came from Gosfield: it was purchased by Mr. Morant for the Duke of Argyll.

- 3 Duchess of Montague; and Miss Molesworth *Town and Emanuel* 6 6 0

The first is a portrait of the insane Duchess of Montague, who was confined for some years in Montague House, on the present site of the British Museum. This lady imagined her husband was the Emperor of China, and but for this impression, it is said, would not have married him.

- 4 George Lord Cobham; and Prince Maurice . . . *A. Robertson, Esq.* 5 15 0

George Brooke, Lord Cobham, and Prince Maurice of Nassau.

- 5 Henry VIII.; and a female head . . . . . *Town and Emanuel* 1 11 0

- 6 Helena Forman—a sketch—(Rubens) . . . . . *P. Norton, Esq.* 16 16 0

Helena Forman was one of Rubens' wives; she is supposed to have been the artist's greatest favourite, as he copied her countenance for most of his Madonnas. This picture formerly belonged to Sir Joshua Reynolds, with whom it was a great favourite. The following memorandum at the back is in the handwriting of Sir Joshua:—"Rubens his wife, painted in order to be introduced with her son in a large picture of fruit, in the possession of Lord Bute."

- 7 Miss Penelope Berenger—(Lely) . . . . . *G. Trant, Esq.* 14 14 0

This is a very fine picture of a beautiful woman.

- 8 Henry Duke of Beaufort; and Duke de Guise *J. Congreve, Esq. Stoney Stratford* 3 3 0

Henry, third Marquis and first Duke of Beaufort. He married Mary, daughter of Arthur, Lord Capel, and widow of Henry Lord Beauchamp, the lady through whom the miniature of King Charles II., hereafter mentioned, was preserved to the Chandos family.

The second portrait represents Henri de Lorraine, Duc de Guise—assassinated at Blois, by order of Henry III., 1588.

- 9 Henrietta Maria—(Vandyck, after) . . . . . *Countess of Jersey* 26 5 0

This portrait was purchased by Mr. Ryman, of Oxford, for the Countess of Jersey. The character of Henrietta is but imperfectly known, and the misfortunes of her royal husband have had the effect of exciting a degree of sympathy on her behalf, which historical truth scarcely warrants. Her bigoted and unwise conduct is supposed to have been the principal cause of the king's misfortunes; while her detestation of heretical ceremonies is said to have been so great that she regarded the rites of coronation as profane, and would only attend as a private spectator when the diadem was placed upon the brow of her husband. Among the letters of this Princess in the British Museum, is one written soon after the unsuccessful attempt upon Hull in 1642. This letter is strongly expressive of her intrepidity: the original is in French, and without a date; it is addressed to the King, and runs thus:—"When I was closing my letter, Sir L. Dives came and told me all that had passed at Hull. Do not lose courage, but pursue the business with resolution; for you must now evince that you will make good what you have undertaken. If the man who is in the place will not submit, you have already declared him a traitor, and you must have him dead or alive, for matters begin to be very serious. You must declare yourself: you have shown sufficient forbearance; you must now show firmness. You see what has happened from not having followed your first resolution when you denounced the five members traitors. Let that serve as an example; dally no longer with consultations but proceed to action. I heartily wished myself in the place of my son James at Hull; I would have thrown the scoundrel Hotham over the walls, or he should me. I am in such haste to dispatch this letter that I can write to nobody else. Go boldly to work: I see there is no hope of accommodation," &c.



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|--|--|----|----|----|
| 10   | Duchess of Queensbury; and 2 others . . . . . <i>J. S. Caldwell, Esq.</i>          | 5  | 5  | 0  |
| <p>This is Gay's Duchess. The Duke and Duchess of Queensbury, though greatly honoured in their day, are more memorable for their friendly patronage of the poet Gay, than for any other circumstance connected with their rank or fortune. All the comfort of Gay's latter years was derived from their kindness, and the grievous despondency into which his undue confidence in the smiles of the court had thrown him, was relieved by their attentions; though his mortified sensibility was too great to admit of permanent content. How much he felt indebted to them may be conceived from the following passages in a letter which he addressed to Pope: "My melancholy," he says, "increases; and every hour threatens me with some return of my distemper. Not the divine looks, the kind favours and expressions of the divine Duchess, who hereafter shall be in place of a queen to me—nay, she shall be my queen—nor the inexpressible goodness of the Duke, can in the least cheer me. The drawing-room no more receives light from these two stars." This last paragraph alludes to the secession from court, both of the Duke and Duchess; who, resenting the indignity with which Gay had been treated by having his "Polly" excluded from the stage by the Lord Chamberlain, had resigned their respective places at court, and taking Gay into their house and family, treated him with all the endearing kindness of an intimate and much beloved friend.</p> |  |    |    |    |
| 11   | Peace and War—(G. de L'Era, after Rubens) <i>R. Berkeley, Esq., Spetchley Park</i> | 32 | 0  | 6  |
| <p>This picture is a copy by Giovanni de L'Era of the original by Rubens, in the Florence Gallery. Venus is here represented endeavouring to restrain the fury of Mars, who is rushing forth from the Temple of Janus, led on by the Harpies of Discord and Revenge, and overturning, in his progress, the emblems of the Arts and Sciences, alike insensible to the allurements of the goddess, and the lamentations of Cybele. This picture was given to the late Duke of Buckingham by the late Dr. Bates, of Little Missenden.</p>   |  |    |    |    |
| 12   | Mrs. Siddons, as the Tragic Muse—(Sir Joshua, after) <i>P. Norton, Esq.</i>        | 16 | 16 | 0  |
| <p>This is a copy on a large scale painted by Mary Marchioness of Buckingham, herself a pupil of Sir Joshua Reynolds, after the original of her great instructor. It is a work displaying considerable genius, and as an amateur performance is admirable. It is not improbable that it was touched by Sir Joshua himself.</p>   |  |    |    |    |
| 13   | William Dobson—(Jansens) . . . . . <i>Anthony, of Lisle Street</i>                 | 6  | 15 | 0  |
| <p>This is a portrait of Dobson, painted (we believe) by himself. This artist was recommended to Charles I. by Vandyck, who became acquainted with him through observing one of his pictures exposed for sale on Snow Hill. The work had merit; and Vandyck, inquiring for the painter, was introduced to Dobson, whom he found at work in a shattered garret. Vandyck brought him forward, and he painted many of the nobility of Charles's court; but his conduct being imprudent, he became involved in debt, and was committed to prison. He was released from goal by Mr. Vaughan of the Exchequer, but died soon afterwards, in 1646, aged 36.</p>   |  |    |    |    |
| 14   | Henrietta Maria . . . . . <i>Goldring</i>  | 1  | 15 | 0  |
| 15   | Duchess of Montagu . . . . . <i>J. S. Caldwell, Esq.</i>                           | 1  | 7  | 0  |
| 16   | Lord Cornbury . . . . . <i>Wright, of Wardour Street</i>                           | 5  | 15 | 0  |

Henry Viscount Cornbury—1748. This nobleman was a member of the "Beef-steak Club," of which Robert, first Earl Nugent, was the President. The various members sat for their portraits by desire of Earl Nugent, and they were originally preserved at Gosfield Hall, his seat in Essex, whence, some years since, they were removed to Stowe. Among the most remarkable of these interesting portraits were those of William Pulteney Earl of Bath—1742; John Earl Granville—1742; Sidney Earl Godolphin; Philip Earl of Chesterfield; Sir Thomas Hanmer, Bart., Speaker of the House of Commons—1740; Sir William Stanhope—1744; and Mr. Charles King, musician—1740,—all of which are included in the succeeding lots. The Beef-steak Club originated thus:—George Lambert, for many years principal scene-painter to Covent Garden Theatre, being a person of great respectability in character and profession, was often visited, while at work, by persons of consideration. As it frequently happened that he was too much pressed by business to leave the theatre for dinner, he contented himself with a beef-steak, broiled upon the fire in the painting-room. In this humble meal, he was sometimes joined by his visitors; the conviviality of the accidental meeting inspired the party with a resolution to establish a club, which was accordingly done, under the title of "The Beef-steak Club;" and the party assembled periodically in the painting-room. The members were for some time accommodated with a private apartment in the theatre, where the meeting was held for many years; but, after Covent Garden was last rebuilt, the place of meeting was changed to the Shakspeare Tavern. It was then removed to the Lyceum Theatre, where a

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£ s. d.

room on the ground-floor is still preserved for them. The club has suffered with the progress of the times, and the members, who formerly boasted among their number some of the highest of the nobility, are now chiefly literary men. Lord Brougham, Mr. Sergeant Murphy, and Mr. Fitzroy Stanhope are the leading members at the present time. The *regime* of the club is a course of beef-steaks, followed by stewed cheese in silver dishes, and the insignia is a small silver gridiron, worn on the coat-button. The number of members is only twenty-four; and the days of meeting are every Saturday, from November until the end of June. Peg Woffington, the celebrated actress, was for some time a member of the club: she was the only female ever admitted, and often, after she had been portraying on the stage

"The fair resemblance of a martyr queen,"

she was to be seen in the club-room, with a pot of porter in her hand, crying out, "Confusion to all order! let liberty thrive."

- |    |   |  |    |    |   |
|----|---|--|----|----|---|
| 17 | Sidney Earl Godolphin; and Sir Thomas Hanmer  | <i>S. M. Peto, Esq., M.P.</i>                    | 5  | 0  | 0 |
| 18 | Philip Earl of Chesterfield; and John Earl Granville  | <i>Viscount Mahon</i>                            | 18 | 7  | 6 |
|    | Philip, fourth Earl of Chesterfield.  |  |    |    |   |
| 19 | Heads of Generals Lambert and Fairfax   | <i>A. Robertson, Esq.</i>                        | 22 | 1  | 0 |
|    | A pair of portraits—so called—but bearing not the least resemblance to the famous Parliamentarians whose names are appended.  |  |    |    |   |
| 20 | Catherine Finch Lady Wenbrook—(Mireveldt)   | <i>E. L. Betts, Esq.</i>                         | 6  | 6  | 0 |
|    | Catherine Finch, wife of Sir John Wentworth, of Gosfield Hall, Essex. <i>Obiit</i> 1639.  |  |    |    |   |
| 21 | Mr. Charles King; and Mr. Charles Stanhope  | <i>S. M. Peto, Esq., M.P.</i>                    | 4  | 14 | 6 |
| 22 | Sir W. Stanhope; and Pulteney Earl of Bath  | <i>S. M. Peto, Esq., M.P.</i>                    | 9  | 9  | 0 |
| 23 | A female head; and a man's head—(Rembrandt School)  | <i>A. George, Esq., Stowe</i>                    | 1  | 15 | 0 |
| 24 | Mary Queen of Scots; 1 in crayons; and 1 other  | <i>A. Robertson, Esq.</i>                        | 5  | 15 | 6 |
|    | There were several portraits of Mary in the collection—all of them exceedingly unlike each other, and all of them differing from the gold medal struck at Paris, on which she appears with her husband, Francis the Second. This medal represents her as having a turn-up nose. Her figure, however, is said to have been "so graceful, and her look so fascinating and heavenly, that when carrying the water in the Pix at the procession of the Host in France, a woman burst through the crowd to touch her, that she might convince herself the Queen was not an angel." |  |    |    |   |
| 25 | A gentleman—temp. Elizabeth   | <i>H. Rodd, of Little Newport Street</i>         | 4  | 15 | 0 |
|    | This is a portrait of Robert How, of London, a younger son of the Hows of Stowmarket.   |  |    |    |   |
| 26 | James I.—whole length   | <i>Walter</i>                                    | 5  | 5  | 0 |
|    | This picture was almost entirely obliterated by decay and dirt. When the attendants raised it upon the easel, Mr. Manson created some amusement by quietly observing to the dealers around him—"There is some speculation about this, at any rate." The name of Sir Robert Rich is painted on the canvas.   |  |    |    |   |
| 27 | A cavalier in armour  | <i>E. L. Betts, Esq.</i>                         | 2  | 15 | 0 |
| 28 | Portrait of Abraham Simons  | <i>J. M. and S. M. Smith, of New Bond Street</i> | 7  | 0  | 0 |
|    | This fine portrait represents Abraham Simons, the celebrated medal engraver in the reign of Charles II. In a catalogue (made in 1720) of the pictures at Avington, from whence this portrait was brought, it is said to have been painted by Sir Robert Howard, who is designated by Evelyn, in his "Diary," as "a pretender to all arts and sciences." This picture, at any rate, is a proof that he was tolerably skilful in one of them.   |  |    |    |   |
| 29 | James Duke of Monmouth—(Kneller)  | <i>Owen</i>                                      | 11 | 11 | 0 |

James Duke of Monmouth was the son of Charles II., by one Lucy Walters. He was born at Rotterdam, on the 9th of April, 1649, and bore the name of James Crofts until the Restoration. He was educated chiefly at Paris, under the eye of the Queen-mother, and the government of Thomas Ross, Esq., who was afterwards secretary to Mr. Coventry, during his embassy in Sweden. At the Restoration, he was brought to England, and received with joy by his father, who heaped honours and riches upon him; but this was not sufficient to satisfy his ambitious views. To exclude his uncle, the Duke of York, from the throne, he was continually intriguing with the opposers of Government, and was frequently in disgrace with his sovereign.

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	On the accession of James II., he made an ineffectual attempt to raise a rebellion, was taken prisoner, and beheaded on Tower Hill, July 15, 1685 This picture has been purchased since the sale by Lord Robert Grosvenor, M.P., and is now at Moore Park, his lordship's seat in Hertfordshire. This estate once belonged to the Duke of Monmouth.	£	s.	d.	
30	Sir Philip Sydney; and Cardinal Fleury—in crayons . . . . . The cardinal is by Robert Pine, and bears date 1740.	<i>Lister</i>	6	6	0
31	Francis Horner, Esq., M.P. for St. Mawes—(Owen) <i>Sir R. Peel, Bart., M.P.</i> This is a portrait of Mr. Francis Horner, M.P., the celebrated politician. He lies buried in Westminster Abbey, where a monument, by Chantrey, is erected to his memory.		21	0	0
32	Riddell's scale of mountains . . . . . A coloured engraving.	<i>H. English, Esq.</i>	2	0	0
33	St. Peter; and St. Paul—a pair—(Spagnoletto) . . . . .	<i>A. Robertson, Esq.</i>	23	2	0
34	Sir Thomas and Lady More—small—(Holbein) . . . . . <i>T. Rutley, of Great Newport Street</i>		18	18	0
35	The siege of a town on a river, in the Low Countries—(Es. Van de Velde) . . . . . <i>P. Norton, Esq.</i> A very curious picture—probably the Siege of Breda.		8	18	6
36	Joseph Carreras, with gold and silver vessels—(Arnolf) <i>The Misses Yardley</i> There was a portrait of this person in the Houghton collection, where he was called a Spanish Poet. He is stated by Bromley to have been Chaplain to Catherine of Braganza, wife of Charles II.		11	0	6
37	Thomas Astle, Esq.—(West) . . . . . This is a good portrait of Mr. Astle, who was Keeper of the Tower Records, and author of the "History of Writing." A very large and valuable addition to the collection of manuscripts at Stowe was derived from this gentleman, who by his will directed that it should be first offered to the Marquis of Buckingham.	<i>Hazelfoot</i>	12	12	0
38	View of a mansion . . . . . This is said to be a view of Kilmainham Hospital, near Dublin. It has been purchased since the sale by Dr. Gaultier.	<i>Owen</i>	3	3	0
39	A gentleman—temp. Charles I. . . . .	<i>E. L. Betts, Esq.</i>	1	10	0
40	The fire of London—(Scott) . . . . . This picture is said to be a copy of the painting of the same subject in the hall of the Painter's Company, in the City of London.	<i>Anthony</i>	8	18	6
41	The installation of the order of St. Patrick—small sketch—(Sherwin) <i>Anthony</i> This knightly order was first established during the Lord-Lieutenancy of George Earl Temple, for whom this sketch was made. The order first consisted of the Sovereign and fifteen Knight companions. It was extended, on the occasion of the visit of George IV. to Ireland, in August, 1821, to twenty-one Knights. The Lord-Lieutenant is a Knight by virtue of his office. The original Knights were :— Prince Edward, fourth Son of the King. William Robert Duke of Leinster. Henry Earl of Clanricarde. Randal William Earl of Antrim. Thomas Earl of Westmeath. Murrough Earl of Inchiquin. Charles Earl of Drogheda. George de la Poer Earl of Tyrone.		3	5	0
42	George Marquis of Buckingham—small whole length—(West) <i>A. George, Esq.</i>		5	5	0
	Richard Earl of Shannon. James Earl of Clanbrassil. Richard Colley Earl of Mornington. James Earl of Courtown. James Earl of Charlemont. Thomas Earl of Bective. Henry Earl of Ely.				

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SHAKSPEARE CLOSET.

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|----|---|----|----|----|
| 43 | Sir Thomas Wharton; and Philadelphia Lady Wharton—small—(Walker)  |    |    |    |
|    | <i>H. Rodd</i>  | 3  | 15 | 0  |
|    | <p>These portraits were bought by Mr. Horace Rodd, and have since been sold to Colonel Tynte, M.P., the present claimant of the Wharton peerage. The first is wrongly described: it is not Sir Thomas Wharton, but Arthur Goodwin, the republican, father of Jane Goodwin, who married into the Wharton family. The second portrait represents Philadelphia, wife of Sir Thomas Wharton, and daughter of Robert Cary Earl of Monmouth. They are reduced copies (by Russell) of the large pictures engraved in the Houghton collection,—so called from having been formed at Houghton, in Norfolk, by Sir Robert Walpole. After his death, the collection was purchased by the Empress of Russia, and the pictures are now at St. Petersburg. They were all engraved and published by Boydell, in his well-known work.</p>   |    |    |    |
| 44 | A man holding a letter; and a gentleman—(Holbein) <i>A. Robertson, Esq.</i>   | 2  | 10 | 0  |
| 45 | A man in armour; and a woman in hat and feather—small—(Dietrich)  |    |    |    |
|    | <i>Town and Emanuel</i>   | 6  | 6  | 0  |
| 46 | Mary Queen of Scots—(Janet) . . . . <i>Earl Spencer</i>   | 52 | 10 | 0  |
|    | <p>This is a very curious picture, and could it be relied upon as correct, would dispel at once all the stories current of the "unfortunate Mary's" beauty: a less expressive countenance we never looked upon on canvas. We believe, however, no doubt exists of the picture being a modern production.</p>  |    |    |    |
| 47 | Edward VI.; and Queen Jane Seymour . . . <i>Mark Philips, Esq.</i>  | 14 | 3  | 6  |
| 48 | Charles I. and Henrietta Maria—(Vandyck, after) <i>Duke of Sutherland</i>   | 24 | 3  | 0  |
|    | <p>These portraits were purchased by Mr. Morant for the Duke of Sutherland.</p>   |    |    |    |
| 49 | The Earl and Countess of Lindsey—(Russell) <i>Sir John Guest, Bart.</i>   | 9  | 9  | 0  |
|    | <p>Robert Bertie, third Earl of Lindsey, and Elizabeth his second wife, daughter of Philip Lord Wharton. These portraits are also engraved in the Houghton collection. Sir John Guest bought them through Mr. Morant: the honourable baronet, it will be recollected, married a daughter of the ninth Earl of Lindsey.</p>  |    |    |    |
| 50 | Margaret of Parma—from the collection of Baron Fagel <i>R. Berkeley, Esq.</i>   | 5  | 15 | 6  |
|    | <p>Margaret of Parma, Gouvernante of the Netherlands, natural daughter of the Emperor Charles V.</p>  |    |    |    |
| 51 | Charles Brandon Duke of Suffolk—(Holbein) <i>Duke of Sutherland</i>   | 50 | 8  | 0  |
|    | <p>A very fine portrait, purchased by Mr. Morant for the Duke of Sutherland. This fortunate and gallant man was the son of Sir William Brandon, by Elizabeth, daughter and co-heir of Sir Henry Bruyn. He had an hereditary claim on the gratitude of Henry VIII., his father having fallen by the hand of Richard III., at Bosworth Field, where he bore the standard of the House of Lancaster. Young Brandon became, in consequence, a ward of the Crown, was bred in the Court, and chosen by the King as one of the more familiar attendants on the person of his heir, a circumstance which no doubt laid the foundation of that uninterrupted security, in which for so many years he alone constantly enjoyed the royal favour. Henry VIII., on mounting the throne, appointed him one of the Esquires of the body, and Chamberlain of the Principality of Wales. In 1513, he first appeared in warlike service, and was present in a desperate action with the French off Brest; on his return from which he was created a peer by the title of Viscount L'Isle. In the same year, he embarked with Henry on his invasion of France, and commanded the vanguard of the English army in that service. He marched with the King into Flanders, and having succeeded in reducing Tournay, they were met at Lisle, and splendidly entertained by the Emperor Maximilian. Here Brandon is said to have made some impression on the heart of that monarch's daughter, the Archduchess Margaret. He was however destined to obtain a consort yet more illustrious. The Princess Mary, second sister to Henry, had been married, in the autumn of 1514, to Louis XII. of France,—a political union of youth and beauty to debilitated old age. Brandon, now Duke of Suffolk, had been sent with the flower of the English nobility to grace the nuptials; and it has been said that his skill and courage in the jousts, which</p> |    |    |    |

# THE STOWE CATALOGUE.

formed a part of the celebration, captivated the affections of the Queen. It is believed, however, that she had flattered his hopes before she quitted England. Be the fact as it may, Louis died within three months after his marriage, and his youthful Dowager, within very few days after, was secretly married to the Duke of Suffolk, which ceremony was publicly repeated soon after at Calais, and finally at Greenwich, in May, 1515—(Vide Appendix: Lot 280). Suffolk, in addition to the probable advantages of this affinity to the throne, derived immense wealth from his marriage to Mary. Her fortune was 60,000 crowns annually, and the personal property she was allowed to bring to England was estimated at 200,000, together with a celebrated diamond of immense price, called "Le Miroir de Naples." The Duke was among the first of Henry's gallant companions in the romantic festivities of 1520, which distinguished the King's famous interview with Francis the First in Picardy; and, in 1554, he once more attended that monarch to France, and was appointed General of the Army at the siege of Boulogne, which town he reduced in six weeks. Before leaving England on this expedition, finding his health declining, Suffolk had made his will. By this instrument, he ordered that his funeral should be conducted "without any pomp or outward pride of the world," and that his body should be buried in the cathedral church of Tatteshall, in Staffordshire. On his death, in the August following, Henry would not allow this, and by the King's command he was interred in St. George's Chapel, Windsor. At the period of his death, Suffolk held the offices of Chief Justice in Eyre, and Grand Master (or, as we now say, Lord Steward) of the King's household: indeed these appear to have been the only two appointments of importance which he ever held in the Civil department of the Government. Suffolk married four times: first, Margaret, daughter of John Neville Marquis Montacute, from whom he was divorced; secondly, Anne, daughter of Sir Anthony Browne, Lieutenant of Calais; thirdly, to the Queen Dowager of France, by whom he had a son, who died young, and two daughters, married respectively to Clifford Earl of Cumberland, and Henry Grey Duke of Suffolk; and lastly, to Catherine, daughter of William Lord Willoughby D'Eresby, by whom he left two sons. The following extract from an original letter, addressed by the Duke of Suffolk to Brooke Lord Cobham, then Governor of Calais, is preserved in the Harleian Collection. It affords a curious illustration of the familiar epistolary style of him who was esteemed the most polite nobleman of his time:—

"After my right hartie comendacons to yor good lordshipp; wt like thanks as well for yor gentell letter dyrected to me from Callays of the xviith of this instant, as also for yor quailles, which this present mornynge I have receyved by yor servant—and where you desier to knowe in what pt of Kent I shall remayn to th' entent you coold from tyme to tyme signyfye to me of such newes as be current ther, for yor soo doing I give unto you most hartly thanks. For aunswere wherunto you shall understand that as far as I knowe yet I shall demure in this toun [Rochester]; but whersoever I shall be, you shall have knowlege thereof from tyme to tyme. I fynde myself much beholding to my lady yor bedfellow, who hath sent me venison and made me good chere. . . . .

"Your lordshipp's assured frend,  
"CHARLYS SUFFOLKE."

- 52 Lady Southesk, Anne Hamilton—(Russell) . . . . . *Col. Hamilton* 14 14 0  
The beautiful Anne Hamilton, wife of Robert, third Earl of Southesk. This is a very fine copy of the original by Lely: it was purchased by Mr. Nathan for Colonel Hamilton, of Park Street, a descendant of the family.
- 53 William Earl of Pembroke—small; and the Magdalen *Purnell E. Purnell, Esq.* 5 10 0
- 54 Calvin; and Anne Boleyn—(Holbein) . . . . . *Earl Spencer* 28 7 0  
The picture of Calvin is curious, and supposed to be an original.
- 55 Mary Queen of Scots; and Lord Darnley—(Zuccherro) *Earl Spencer* 63 0 0  
These pictures are said to have originally represented a Dutch lady and gentleman: they were repainted and "christened" about ten years since.
- 56 Heads of Elizabeth Queen of Bohemia, and Katherine Duchess of Buckingham  
—(Mireveldt) . . . . . *Ryman* 5 5 0  
A pair of portraits respectively of Elizabeth Queen of Bohemia, daughter of James I., and Katherine, wife of George Villiers Duke of Buckingham. The private catalogue describes these paintings as the work of Mytens.
- 57 William Earl of Glencairn; and Mrs. Behn . . . . . *J. S. Caldwell, Esq.* 6 6 0  
William, ninth Earl of Glencairn—1664; and Mrs. Behn, the dramatic writer, remarkable for the not very delicate comedies which emanated from her pen.

# THE STOWE CATALOGUE.

## CABINET.

			£	s.	d.
58	Head of Christ—oval—(C. Dolce)	Walter	10	10	0
59	A boy with a bird's nest—(Micris)	Blore, of Regent Street	12	12	0
60	The Holy Family—(Rotenhaemer)	Hailey	6	0	0
61	The adoration of the Magi—(Van Balen)	Walter	7	7	0
62	A ball in Venice—(Tintoretto)	Town and Emanuel	7	17	6

This picture is thus inscribed:—"Ballo da Guilermo Gonzague, Duca di Mantoua, depinte da Tintoretto, 1562."

63	A river scene, with boats and figures—(Van Goyen)	Goslett	16	16	0
64	An old woman and a boy—candlelight—(Schalken)	Blore	11	0	6
65	An Italian landscape, with cattle—(Engels)	Walesby	3	15	0
66	A pair of small landscapes—(Ruysdael, after) <i>J. Singer, Esq., Lattisford House</i>		10	10	0
67	A pair of small battles—(Bredael)	A. Robertson, Esq.	9	0	0
68	A battle piece, with an advance of cavalry—(Borgognone)	R. Berkeley, Esq.	14	3	6
69	Italian peasants—(J. Miel)	Walesby	4	15	0
70	An English landscape—(Louthembourg)	J. Singer, Esq.	6	6	0
71	The adoration of the shepherds; and the prodigal son—(Bassano)	Walesby	20	9	6
72	A classical landscape, with a bridge and figures—(Claude)	Blore	38	17	0
73	The Virgin and Child, with St. Joseph—(L. Van Leyden)				
		Messrs. Graves, of Pall Mall	10	10	0

This is a very curious early German picture.

74	The Virgin and Child—(Early Flemish)	R. Berkeley, Esq.	9	19	6
75	Adam and Eve—(Guido)	W. Fox	3	3	0
76	Interior of a church, with figures—(Van Vliet)	A. Robertson, Esq.	7	7	0
77	A horse fair—(Van Falens)	Blore	12	1	6
78	Italian peasants merrymaking—(P. Wouwermans)	Anthony	6	16	6
79	An illustration to Young's Night Thoughts—(Louthembourg)	Lord Nugent	7	17	6
80	A battle piece—(Snayers)	A. Robertson, Esq.	3	15	0
81	Two encampment scenes—(French)	Owen	12	12	0

Mr. Owen has since sold these pictures to W. Wigram, Esq.

## CHANDOS BEDROOM.

82	Maria Temple, daughter of Sir R. Temple—(Richardson)	Gamblin, Esq.	5	15	6
	Maria Temple, eldest daughter of Sir Richard Temple, Bart., first married to Dr. West, prebendary of Winchester, and secondly to Sir John Langham, Bart., of Cottesbrooke, Northamptonshire.				
83	Viscount Cobham—(Van Loo)	S. M. Peto, Esq., M.P.	10	10	0

This is a very good portrait of Lord Cobham.

# THE STOWE CATALOGUE.

			£	s.	d.
84	Richard Earl Temple—(Hoare) . . . . .	<i>S. M. Peto, Esq., M.P.</i>	8	8	0
	Richard Earl Temple, K.G., the architect of the present mansion at Stowe. He died in 1779.				
85	Sir William Wyndham, in robes—(Kneller) . . . . .	<i>J. G. Uppleby, Esq.</i>	19	8	6
	This remarkably fine specimen of Kneller, was privately engraved for the late Lord Grenville.				
86	Lady Catherine Wyndham—(Ditto) . . . . .	<i>J. W. Lyon, Esq., Misorden Park</i>	10	10	0
	This was a daughter of Charles, the "proud" Duke of Somerset.				
87	The Hon. Mrs. Grenville—(Hoare) . . . . .	<i>Mrs. W. E. Gladstone</i>	17	6	6
	The Honourable Mrs. Grenville was great-grandmother of Mrs. W. E. Gladstone.				
88	A pair of views in Derbyshire—(Ashford) . . . . .	<i>R. M' Cabe, Esq., Guilford Place</i>	9	9	0
89	A landscape—(Modern) . . . . .	<i>Agent</i>	2	12	0
90	Charles Duke of Somerset—(Kneller, after) . . . . .	<i>The Dean of Windsor</i>	5	5	0
91	St. Peter in contemplation—(Guido, after) . . . . .	<i>R. Berkeley, Esq.</i>	4	10	0
92	A gipsy with a child; and the companion—(Barney) . . . . .	<i>A. Robertson, Esq.</i>	15	4	6
93	A miniature of a lady, in the manner of Rembrandt . . . . .	<i>E. L. Betts, Esq.</i>	4	0	0
94	Birds and insects—(Barlow) . . . . .	<i>J. S. Caldwell, Esq.</i>	2	17	0
95	A sea-fight—circular; and a river scene, in water-colours . . . . .	<i>A. Robertson, Esq.</i>	3	15	0
96	Two female heads—in crayons . . . . .	<i>The Misses Yardley</i>	8	8	0
97	Venus—in crayons—(Russell) . . . . .	<i>T. Grissell, Esq.</i>	5	15	6
98	Cattle . . . . .	<i>T. Beards, Esq.</i>	8	0	0
	Portraits of two long-horned cattle—male and female. These animals were purchased, many years ago, from the stock of the late Mr. Prinsep, who was one of the first breeders of his day, and from them the long-horned cattle now at Stowe—remarkable for their beauty and perfection—are descended. The painting was appropriately purchased by Mr. Beards, who has filled the office of farm-steward to the Duke of Buckingham for some years past.				
99	A pair of illustrations to novels—(Modern) . . . . .	<i>Zimmerman</i>	4	4	0
100	The girl with a muff—in crayons—(Sir Joshua, after) . . . . .	<i>T. Grissell, Esq.</i>	4	10	0
	This drawing is by Mary Marchioness of Buckingham.				
101	St. Christopher; and the companion—in grisaille—(L. Van Leyden) . . . . .				
		<i>Messrs. Graves</i>	11	0	0
102	Susannah Grenville—(withdrawn.)				

# EAST STAIRCASE.

103	Midsummer Night's Dream—painted for Boydell's Shakspeare—(Fuseli) . . . . .	<i>P. Norton, Esq.</i>	68	5	0
104	Another scene, from the same—(Fuseli) . . . . .	<i>P. Norton, Esq.</i>	63	0	0
	These very large gallery pictures were engraved for Alderman Boydell's edition of Shakspeare. They are fine specimens of the master, and illustrate favourite passages in this beautiful play. They were formerly exhibited in the "Shakspeare Gallery."				

# DUCHESS'S DRAWING-ROOM.

105	The Emperor Paul of Russia—presented to Lord Grenville . . . . .	<i>Earl Spencer</i>	27	6	0
	This picture was sent to Lord Grenville, when that distinguished nobleman held the office of Secretary of State.				

# THE STOWE CATALOGUE.

			£	s	d.
106	Christian VII., King of Denmark—presented by the King on his visit to Stowe, in 1768—(A. Kauffman)	S. M. Peto, Esq., M.P.	7	7	0
	Christian VII., during a six months' visit to this country, is said to have expended £200,000. He did not confine his observations of English society to the higher classes, but occasionally visited the lowest dens in St. Giles's and elsewhere, joining in the amusements of the wretched denizens of these places, and conducting himself altogether in a most extraordinary manner.				
107	Fræderick Prince of Wales	Daniell	5	15	6
108	Augusta Princess of Wales	Daniell	6	16	6
	These portraits were presented to Lord Cobham, on the occasion of their royal highnesses' visit to Stowe, in 1737.				
109	The reposo, with angels offering fruits—(Rubens)	Blore	11	0	6
110	Charles I. on horseback; M. de St. Simon carrying his helmet—after Vandyck—(Thornhill)	R. Berkeley, Esq.	53	11	0
	A full-size copy of the original at Windsor Castle. It has latterly hung over the fireplace in the Duchess's Drawing-room at Stowe. There is an error of description in the catalogue. It is not M. de St. Simon attending the monarch, but the Duc d'Espèrnon, who was made a Knight of the Garter by Charles I.				

# STATE DRESSING-ROOM.

112	A family concert, a group of eight figures—admirably composed, and full of character—(G. F. Cipper Tedesco)	Walesby	18	18	0
113	A vegetable market, with an old woman weighing cherries—(Ditto)	Walesby	16	5	6
114	Two young noblemen, with a group of gipsies—(Ditto)	Walesby	23	2	0
115	Italian peasants at their repast—(Ditto)	Walesby	27	6	0
	The preceding four pictures are by the same artist, whose name is not to be found in any of the biographical accounts of painters, and who appears to be less known than, from the talent displayed in these pictures, he deserves. Each of them is legibly inscribed as follows:—"Giacomo Francesco Cipper Tedesco." They are very old pictures at Stowe.				
116	The Resurrection—(Tintoretto)	Hailey	7	7	0

# STATE DRAWING-ROOM.

117	Hagar seated in the desert with Ishmael before her—(P. da Cortona)	T. Grissell, Esq.	36	15	0
118	The reclining Venus—(Titian, after)	P. Norton, Esq.	22	1	6
	This picture, though not in good preservation, contains some beautiful colouring, and the figure is very finely drawn. It was purchased from Gavin Hamilton, who, having reduced his finances by his liberality, and the great expense attending his exploratory investigations at Herculaneum and other places, sent the picture to the late Marquis of Buckingham, with a request for an immediate remittance.				
119	George III. in his coronation robes—whole length—(Ramsay)	Owen	6	6	0
120	Queen Charlotte—the companion—(Ramsay)	Owen	6	6	0
	These two portraits are now in the possession of Robert Hollond, Esq., M.P., of Portland Place.				



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121	William III. in armour—half length—(Wyck)	<i>A. Robertson, Esq.</i>	10	10	0
122	Sir Henry Wootton	<i>Holt</i>	3	15	0
This portrait represents Henry Percy, ninth Earl of Northumberland, and not Sir Henry Wotton. It is a copy from the original, by Vandyck, in the Egremont collection at Petworth.					
123	Charles II.	<i>Jacobson</i>	5	15	6
124	Flora	— <i>Speirs, Esq., of Cork</i>	6	0	0
125	Henry VIII. and his Queens—in one frame	<i>Zimmerman</i>	32	0	6
126	Chief Baron Comyn	<i>E. L. Betts, Esq.</i>	7	17	6
The author of "Comyn's Digests."					
127	Henry Duke of Gloucester	<i>Durlacher, Jun.</i>	11	0	6
Henry Stuart Duke of Gloucester. <i>Obiit</i> 1660. He was son of Charles I.					
128	Lord Cadogan	<i>Owen</i>	3	0	0
William Cadogan Earl of Cadogan, Master-General of the Ordnance, and General of all the King's forces. <i>Obiit</i> 1726.					
129	Marquis of Montrose	<i>A. Robertson, Esq.</i>	11	11	0
James Grahame Marquis of Montrose, the illustrious general of King Charles I., who was executed at Edinburgh, in 1650.					
130	Louis le Dauphin	<i>R. Berkeley, Esq.</i>	3	3	0
This is a portrait of the son of Louis XIV.					
131	Duc de Longueville	<i>Town and Emanuel</i>	4	4	0
132	Camden	<i>Rev. W. Wheeler, Old Shoreham</i>	19	19	0
This portrait of the celebrated historian was purchased by Mr. Ryman, of Oxford, and sold by him to Mr. Wheeler. Camden is here painted at half-length, with a ruff, black cap, and herald's coat. His hand rests on a copy of the "Britannica," and in one corner of the picture his coat of arms is delineated.					
133	General Richards	<i>S. M. Peto, Esq., M.P.</i>	2	15	0
134	Isabella Sforza	<i>A. Robertson, Esq.</i>	7	15	0
Isabella Sforza Duchess of Milan.					
135	Lady Coventry—(Old Morland)	<i>M. Emanuel</i>	33	12	0
136	Duchess of Hamilton—(Ditto)	<i>M. Emanuel</i>	37	16	0

These two pictures, by Henry Morland, father of George Morland, represent the Duchess of Hamilton and the Countess of Coventry, formerly the Misses Gunning, two celebrated beauties of their day: the one is employed in washing, and the other ironing. They are in the best style of this favourite artist, and have been engraved in mezzotint. Walpole, writing to Sir Horace Mann of these ladies, says:—"They are two Irish girls, of no fortune, but declared to be the handsomest women alive. I think their being two so handsome, and both such perfect figures, is their chief excellence, for singly I have seen much handsomer women than either. However, they can't walk in the Park, or go to Vauxhall, but such mobs follow them they are generally driven away." Again, addressing the same correspondent, he says:—"I will tell you a new story of the Gunnings, who make more noise than any of their predecessors since the days of Helen, though neither of them, nor anything about them, have yet been *isterrima belli causa*. They went the other day to see Hampton Court: as they were going into the Beauty room, another company arrived, on which the housekeeper said, 'This way, ladies, here are the Beauties!' The Gunnings flew into a passion, and asked her what she meant; that they came to see the palace, not to be shewed as a sight themselves." Again, six months later (Feb. 27, 1752), Walpole writes:—"The event that has made most noise since my last, is the extempore wedding of the youngest of the two Gunnings, who have made so vehement a noise. Lord Coventry [William, sixth Earl], a grave young lord, of the remains of the patriot breed, has long dangled after the eldest, virtuously

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with regard to her virtue, not very honourably with regard to his own credit. About six weeks ago, Duke Hamilton [James, fourth Duke], the very reverse of the Earl—hot, debauched, extravagant, and equally damaged in his fortune and person, fell in love with the youngest, at a masquerade, and determined to marry her in the spring. \* \* \* About a fortnight since, being left alone with her, while her mother and sister were at Bedford House, he found himself so impatient that he sent for a parson. The doctor refused to perform the ceremony without license or ring: the Duke swore he would send for the archbishop; at last, they were married with a ring of the bed-curtain, at half an hour after twelve at night, at Mayfair Chapel. The Scotch are enraged; the women mad, that so much beauty has had its effect; and, what is most silly, my Lord Coventry declares that now he will marry the other." A month later:—"The world is still mad about the Gummings: the Duchess of Hamilton was presented on Friday; the crowd was so great, that even the noble mob in the drawing-room climbed upon chairs and tables to look at her. There are mobs at their doors to see them get into their chairs; and people go early to get places at the theatres when it is known they will be there." The same witty writer adds—"It is literally true that a shoemaker, at Worcester, got two guineas and a half by shewing a shoe that he was making for the Lady Coventry, at a penny a-piece." Lady Coventry died very early of consumption: her death is alluded to by Mason in the following lines:—

"Think of her fate! revere the heavenly hand  
That led her hence, though soon, by steps so slow;  
Long at her couch, Death took his patient stand,  
And menaced oft, and oft withheld the blow;  
To give Reflection time, with lenient art,  
Each fond delusion from her soul to steal;  
Teach her from Folly peaceably to part,  
And wean her from a world she loved so well.  
Say, are you sure His mercy shall extend  
To you so long a span? Alas! ye sigh:  
Make then, while yet ye may, your God your friend,  
And learn with equal ease to sleep as die!"

In allusion to her death, Walpole writes to Sir Horace Mann, at Florence:—"The charming Countess is dead at last; and, as if the whole history of both sisters was to be extraordinary, the Duchess of Hamilton is in a consumption too, and going abroad directly. Perhaps you may see the remains of these prodigies, you will see little but remains: her features were never so beautiful as Lady Coventry's, and she has long been changed, though not yet, I think, above six-and-twenty. The other was but twenty-seven." These interesting portraits are now added to the collection of the Earl of Mansfield.

137	George II.	Owen	5	15	6
	This picture is now in the possession of George Tierney, Esq.				
138	Lady Grenville	H. Smith, Esq.	4	4	0
	Anne, only daughter of Thomas Pitt, first Lord Camelford, and sister and sole heiress of Thomas, second and last Lord, married to William Wyndham Lord Grenville, who died in 1834. This portrait was painted by Mary Marchioness of Buckingham.				
139	Earl Temple, when a boy	H. Smith, Esq.	1	15	0
	The late Duke of Buckingham, when Earl Temple: painted by his mother.				
140	Comte D'Avaux	Town and Emanuel	1	7	0
141	The late Duke of Buckingham—engraving p.p.	D. P. King, Esq.	5	10	0
	A proof impression of a private plate, engraved by R. Cooper, from a miniature by George Saunders.				

## ADDENDA.

A 1	The miracle of St. Zenobio; and 2 other drawings—in pen and bistre— (Pinelli)	R. Berkeley, Esq.	6	10	0
	The first of these drawings is by Giovanni de L'Era, and represents the miracle of St. Zenobius, Bishop of Florence, who is said to have raised to life a young man, the only son of a widow, who fell from a scaffolding, and was killed. Of this fact, no mention is made by the Legendaries; but there is a very ancient and valuable MS. of the Gospels, which anciently belonged to the Church of Florence, and now to the Barberini Library, written in the eleventh century, at the end of which is an Evangelistarium, or the Gospel Lessons for all the Sundays of the year, to one of which is annexed the following prayer, formerly read on one of the four solemn days preceding the festival of St. John, the patron of that city, which are still				

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observed there:—"Oramus propitiare grosimus Domine nobis famulis tuis, per hujus S. Zenobii, confessoris tui atque pontificis, qui in loco isto et in hac die mortuum puerum suscitavit, merita gloriosa, ut ejus pia intercessione omnibus semper muniamur adversis," &c. See Bianchini Evangelistarium Quadruplex, vol. ii., part. 2, p. 582.

A 2	The prodigal son—in crayons; a small head; and Cleopatra—(S. Rosa, after)	<i>Town and Emanuel</i>	5	15	6
A 3	A lady—small whole length—(French School)	<i>Anthony</i>	1	16	0
A 4	A Dutch family—miniature; and head of an old woman—small—(F. Hals, after)	<i>Walter</i>	3	13	6
A 5	The Baths of Caracalla, near Rome—(Modern)	<i>W. Fox</i>	2	5	0
A 6	Portrait of a lady; and another, in crayons—(Modern)	<i>W. Sharpe</i>	8	18	6

The anonymous portrait here sold is an excellent likeness, by Mrs. Carpenter, of Mrs. Milnes Gaakell, wife of the honourable member for Wenlock. The drawing represents her sister.

A 8	Eruption of Mount Etna—(Bonario)	<i>Hailey</i>	4	15	0
A 9	The progress of Virtue and Vice—a set of four—engraved—(Mortimer)	<i>Lord Nugent</i>	27	6	0

These pictures were painted by Mortimer for the late Dr. Bates, of Little Missenden, one of the last surviving members of the notorious "Hell Fire Club," of which John Wilkes was a leading member, and which held its meetings at Medmenham Abbey, near Marlow. On the Doctor's death, they were sent by his request to the late Duke of Buckingham. They were purchased to-day for Lord Nugent by the Rev. George Gleed, Vicar of Chalfont St. Peter's, the well known Shakspearian scholar.

A 10	A flower piece—(R. Ruysch)	<i>Barton</i>	4	14	6
A 11	Two small landscapes—(Michaud)	<i>Walter</i>	3	3	0
A 12	A horse fair—(Wouvermans)	<i>Blore</i>	28	7	0
A 14	Children; and a fruit piece—(Lama)	<i>The Misses Yardley</i>	1	13	0
A 15	The Temptation—etched	<i>Russell</i>	2	2	0
A 16	Lady Guildford—(Holbein)	<i>H. Rodd</i>	16	5	6

The Lady Guildford, wife to Sir Henry Guildford, Master of the Horse to King Henry VIII. This is a very fine portrait. Mr. Rodd has disposed of it, since the sale, to Thomas Frewen, Esq., of Brickwall House, Northiam, Sussex.

A 17	Portrait of the Queen—in water colours, after Sully—(Denning)	<i>Redfern</i>	33	12	0
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This is a very beautiful water-colour drawing after Sully's (the American artist) portrait of the Queen. It formerly hung in the Shakspeare Closet. It is now added to the Marquis of Hertford's collection.

Amount realised by Twenty-first Day's Sale £1876:7.

## THE TWENTY-SECOND DAY'S SALE.

WEDNESDAY, SEPTEMBER 13.

THE sale of the Pictures was continued to-day, the Saloon being again crowded with company. The catalogue for the day included the Pictures from the Ante-Library, the Portraits from the Buckingham Rooms, a selection of Armour, &c., and a few relics from the Manuscript Library.

### ANTE-LIBRARY.

			£	s.	d.
142	A battle, in a landscape—(Bredael)	Bought by Zimmerman	5	0	0
143	Cavaliers halting at a village—(B. Graet)	Walesby	4	15	0
144	A river scene—moonlight—(Schweickhardt)	Stanger, of Maidstone	1	13	0
145	St. Peter in the hall of Pilate—(Steenwyck)	Town and Emanuel	4	10	0
146	Interior of a cathedral, with figures—(Neefs)	R. Berkeley, Esq.	7	15	0
147	The Holy Family, with St. Elizabeth—small copy; and the companion— (Rubens)	Blore	9	19	6
148	A view of Dort, with boats—(Van Os)	Russell	53	11	0
149	Interior of Antwerp Cathedral, with many figures—(Steenwyck)	George Ffolliot, Esq., Vicar's Cross, Chester	29	18	6
150	Interior, with a party playing cards—(Brackenborg)	Davis	10	10	0
151	Susannah and one of the elders—(Van Loo)	Town and Emanuel	13	2	6
152	The repose of the Holy Family—the Virgin suckling the Infant, and St. Joseph sleeping in the background—(Gentileschi)	P. Norton, Esq.	18	18	0
This very beautiful picture was formerly at Avington, and was one of those given by George Villiers Duke of Buckingham to the Countess of Shrewsbury. It is now added to the collection of Montagu Parker, Esq., of Whiteway, Devonshire.					
153	A river in Holland, with vessels and figures—(Storck)	Evans	32	11	0
154	Orpheus charming the brutes—(Bassano)	Goslett	16	16	0
A curious picture, in which the artist seems to have included nearly the whole of the animal creation, all listening in the most ingenious variety of attitudes.					
155	The entombment—(Bassano)	Anthony	12	12	0

# THE STOWE CATALOGUE.

			<i>£</i>	<i>s</i>	<i>d</i>
156	A river scene, with a château, boats, and figures—(De Cort)	<i>Goslett</i>	20	9	6
157	King Hezekiah shewing his treasures—(Stalpent)	<i>J. M. and S. M. Smith</i>	30	9	0
In the private catalogue, this picture is described as "Cresus displaying his treasures before Solon." This is the picture alluded to in the leading article of <i>The Times</i> , of August 14, 1848.					
158	The Pont Neuf, with the procession of Louis XIV. after the Peace of the Pyrenees—(Van der Meulen)	<i>Anthony</i>	23	2	0
This picture represents the Entry of Louis XIV. into Paris, after the Peace of the Pyrenees; with the statue of Henry IV., on the Pont Neuf. It was formerly in the Palais Royal collection.					
159	Interior of a church—small—candlelight—(Steenwyck)	<i>Major Buchan</i>	7	10	0
160	A pair of views in Naples—(V. Vitelli)	<i>Rev. F. Tebbutt, Bedford</i>	11	0	6
161	A pair of rocky landscapes—small—(S. Rosa)	<i>Evans</i>	43	1	0
162	The marriage of Cana—(Bassano)	<i>Goslett</i>	44	2	0
163	Tobias's wedding-night—(Le Sueur)	<i>Agent</i>	23	2	0
This picture was purchased by the Earl Temple, at the sale of Lord Besborough's collection.					
164	A girl holding a candle—(Schalken)	<i>R. Berkeley, Esq.</i>	23	12	6
This is a very fine picture, in the best style of the master. Many curious anecdotes are told of this artist. One of them strongly characterises his unpolite sincerity. "Having painted a lady," says Walpole, "who was marked with the small-pox, but had handsome hands, she asked him, when the face was finished, if she must not sit for her hands." "No," replied Schalken, "I always paint them from my housemaid."					
165	A landscape, with peasants and cattle—(Pynacker)	<i>Chaplin, of Bond Street</i>	26	5	0
166	Salvator Mundi—(Procaccini)	<i>Rev. G. Gleed, Chalfont St. Peter's</i>	11	0	6
167	A boy with a basket of fruit—(Milé)	<i>Ryman</i>	42	0	0
168	The return of the prodigal—(Guercino)	<i>Walesby</i>	15	15	0
169	The death of Adonis—(Rubens)	<i>James Parker, Esq., Great Baddow Rectory, Essex</i>	11	11	0
170	Joan of Arc—(Van Loo)	<i>Agent</i>	6	16	6
171	Solomon and the Queen of Sheba—(Francks)	<i>R. Berkeley, Esq.</i>	15	15	0

## BUCKINGHAM ROOMS.

172	Alicia Countess of Egremont—seated—(Zoffany)	<i>Earl of Tyrconnel</i>	27	6	0
This lady was daughter of George Lord Carpenter, and wife of Charles Wyndham, second Earl of Egremont. She was consequently great-aunt of the nobleman who has secured the possession of her portrait.					
173	Elizabeth Countess of Thomond—(Kneller)	<i>James Parker, Esq.</i>	8	8	0
This portrait represents Elizabeth, daughter of the "proud" Duke of Somerset, and wife of Henry Earl of Thomond.					
174	Lady Wyndham—oval	<i>Evans</i>	6	6	0
Catherine, another daughter of the "proud" Duke, afterwards married to Sir William Wyndham.					
175	Lady Carlingford—(Vanderbanck)	<i>E. L. Betts, Esq.</i>	5	0	0

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176	Penelope Lady Conway—(Kneller)	<i>Town and Emanuel</i>	7	7	0
	Penelope, daughter of Richard Grenville, of Wotton, and wife of Sir John Conway, of Bodryddan, Flintshire. She died in 1745.				
177	Charles Earl of Egremont	<i>Rev. W. Crole, Great Linford</i>	14	3	6
	This is a portrait of the second earl.				
178	Percy Wyndham O'Brien	<i>Col. Wyndham</i>	7	17	6
	Percy Wyndham O'Brien Earl of Thomond, 1744.				
179	William Pitt Earl of Chatham—in crayons	<i>A. Robertson, Esq.</i>	14	14	0
180	Colonel Speed—in crayons	<i>T. Grissell, Esq.</i>	3	5	0
	This officer was killed at the siege of Bergen-op-Zoom, in 1746.				
181	Sir Bernard Grenville—(Zuccherro)	<i>Duke of Sutherland</i>	9	9	0
	Sir Bernard Grenville was the father of Sir Bevil Grenville, who was killed at the battle of Lansdown Hill.				
182	Richard Grenville, 1609, and his wife	<i>Duke of Sutherland</i>	8	18	6
	This portrait represents Richard Grenville, of Wotton, and his wife. The former died in 1609, aged 39.				
183	Mary, wife of Sir R. Temple	<i>— Campbell, Esq.</i>	3	13	6
	Mary Knapp, daughter of Henry Knapp, of Weston, in Oxfordshire, Esq., and wife of Sir Richard Temple—1670.				
184	Mary, wife of Sir Bevil Grenville	<i>Duke of Sutherland</i>	6	16	6
	Mary, daughter of Sir John St. Leger, of Aumery, in Devonshire, and wife of Sir Richard (not Sir Bevil) Grenville—1590.				
185	Sir Peter Temple—(C. Jansens)	<i>Frank K. Lenthall, Esq.</i>	11	11	0
	Sir Peter Temple, Bart., of Stowe—1622.				
186	James Craggs—(Rigaud)	<i>W. Wakeford Attree, Esq.</i>	2	12	6

From the original of this portrait are descended the Marquis of Abercorn, and the Earl of St. Germans. This remarkable man rose from poverty, and a very humble walk in life, to a high position in society, and great official station, and amassed enormous wealth. He saw his only son, admired by opposing parties, obtain the highest political honours, but lived to mourn his death, and to shrink in dread from the public investigation of his own conduct, and the anticipated confiscation of his wealth—and died, the victim of grief and terror, as it seems likely, by self-murder. "The elder Craggs," says Lady Mary Wortley Montagu, "at his first appearance in the world, was only a footman to the gallant Lady Mary Mordaunt Duchess of Norfolk. He was trusted by her in all her intrigues, particularly in that with King James II.; and scraped a great deal of money from the bounty of the royal lover. This fellow, from the report of all parties, and even from that of his professed enemies, had a very uncommon genius—a head well turned for calculation—great industry—and was so just an observer of the world, that the meanness of his education never appeared in his conversation." Craggs gained great wealth as a contractor for clothing the troops under the Duke of Marlborough. In 1715, he was appointed joint Postmaster-General with Lord Cornwallis; but, subsequently becoming director of the infamous South Sea Company, he fell under the censure of Parliament, and would have been called to an account by the House of Commons, on the 17th of March, 1720, but died the day before in a lethargic fit, occasioned, as it was said, from terror of his approaching trial, or grief for the loss of a beloved son, for whom he had been amassing vast heaps of riches. In a letter, of this date, addressed by Mr. Brodrick to Viscount Middleton, this passage occurs:—"One who came out of the city, told me he believed Mr. Craggs is dying, if not actually dead, and gave some circumstances in confirmation of a whisper of his having taken a dose." He left behind him an estate valued at a million and a half, to be divided between his three daughters, who were married to three members of Parliament, Mr. Trefusis, Mr. Eliot, and Mr. Newsham, of Chadshunt, in Warwickshire. After the death of Craggs, the House of Commons resolved (May 1st, 1720)—"That on or about 27th February, 1711, a sum of £30,000 capital stock of the South Sea Company, which had been taken in and paid for out of the cash of the said South Sea Company, was, upon the solicitation of James Craggs, Esq., late Postmaster-General, held by the said Company for the use and benefit of the

# THE STOWE CATALOGUE.

- said James Craggs, which said £30,000 stock was afterwards, on 28th of March, 1719, transferred to the said James Craggs.—Resolved—That all the estate, real and personal, of which the said James Craggs was seized or possessed from the 1st December, 1719 (over and above what he stood seized or possessed of on the said 1st of December), be applied for and towards the relief of those unhappy sufferers in the South Sea Company, and for deterring all persons from committing the like wicked practices in time to come." His daughter, Mrs. Newham, married, secondly, John Knight, Esq., of Gosfield; and thirdly, in 1736, Robert Nugent, Esq., created Earl Nugent, in 1767; and thus Mr. Cragg's pictures (*Vide* Lots 285, 314, and 365, in this catalogue), and among them this portrait of Craggs himself, by Hyacinthe Rigaud (called the French Vandyck, born 1695, died 1743), came into the collection at Stowe. From his daughter, Mrs. Eliot, of Port Eliot, is descended the present Earl of St. Germans: she married, secondly, the Earl of Abercorn, and from the issue of that marriage is descended the present Marquis of Abercorn. The Duke of Buckingham is not in any way descended from Craggs: upon the death of Earl Nugent, that earldom became extinct, and his daughter, then Marchioness of Buckingham, was created Baroness Nugent, with remainder to her second son George, the present Lord Nugent. This lady was not the daughter of Mrs. Knight, but of a subsequent wife of Earl Nugent—widow of Earl Berkeley.
- 187 Elizabeth Duchess of Somerset—(Kneller) . J. S. Caldwell, Esq. 6 16 6  
Elizabeth, only daughter of Jocelyn Earl of Northumberland, sole heiress of the Percys, and wife of Charles, sixth Duke of Somerset, commonly called the "proud Duke."
- 188 Katherine and Elizabeth Wyndham . Col. Wyndham 12 12 0  
Miss Katherine, and Miss Elizabeth Wyndham (afterwards wife of George Grenville), daughters of Sir William Wyndham—1727.
- 189 Elizabeth, wife of James Craggs . . . Evans 9 19 6  
This lady was the daughter of General Richard.
- 190 George Dodington, Esq.; and another of the family—(Lely) R. Berkeley, Esq. 2 12 6  
The Right Hon. George Dodington, of Eastbury, Dorset, uncle to Viscount Cobham—1670.
- 191 George Marquis of Buckingham, in a fancy dress—(Coates) H. Smith, Esq. 6 6 0
- 192 Elizabeth Wyndham—in crayons . . . Agent 1 8 0  
This lady was the wife of the Right Hon. George Grenville. A drawing by herself.
- 193 Hester Lady Rous—whole length—(Vandyck) . T. Rutley 21 0 0  
This lady was the daughter of Sir Thomas Temple, of Stowe, and wife of Sir John Rous, of Rous-Lench, in Worcestershire—1640.
- 194 Christian, wife of Sir T. Littleton; Michael Nugent, Esq.; Mrs. Knight, of Gosfield—(Kneller) . S. M. Peto, Esq., M.P. 15 15 0  
The first of these portraits represents Christian, daughter of Sir Richard Temple, of Stowe, and wife of Sir Thomas Lyttelton, Bart.; the second, Mr. Michael Nugent, of Carlanstown, father of Robert Earl Nugent; and the third, Anne, daughter of Mr. James Craggs, and wife of John Knight, Esq., of Gosfield.
- 195 Richard Eliot, and his wife—(Kneller) . . . Evans 9 9 0  
Mr. Richard Eliot, M.P., of Port Eliot, and Harriot, his wife, natural daughter of Mr. James Craggs, by Mrs. Booth, the celebrated actress. Mr. Eliot was an ancestor of the present Earl of St. Germans; and, in 1789, that family assumed the name and arms of Craggs. Mrs. Eliot was married in 1726, and had three children at the age of nineteen. Mr. Pitt, afterwards Earl of Chatham, being one day in company with this lady in a house in the country, withdrew from the conversation to an adjoining window. Being asked by her what he was doing, he replied, "Drawing your picture, madam;" and immediately recited the following verses:—  
"To view that airy mien, that lovely face,  
Where youth and spirit shine with easy grace,  
We form some sportive nymph of Phoebus' train,  
Some sprightly virgin of the sacred plain:  
But—let a happy progeny proclaim  
Love's golden shafts, and Hymen's genial flame.  
So the gay orange, in some sylvan scene,  
Blooms fair and smiles with never fading green,  
Her flowering head with vernal beauty crowned,  
Speaks tender youth, and sheds perfume around,  
While fruits ambrosial deck the lovely tree,  
The heavenly pledge of bliss maturity;  
In pleasing contrasts with surprise we sing  
The fruits of Autumn and the bloom of Spring."
- Mrs. Eliot married, secondly, John Earl of Abercorn.

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- |     |  |                                      | <i>£</i> | <i>s.</i> | <i>d.</i> |
|-----|--|--------------------------------------|----------|-----------|-----------|
| 196 | Elizabeth Wyndham, wife of George Grenville (of Wotton)  | .                                    | 21       | 0         | 0         |
|     | This portrait was privately valued to Mr. Gore Langton, son-in-law to the present Duke of Buckingham, for twenty guineas.  |                                      |          |           |           |
| 197 | Catherine Lady Braybrooke  | . . . <i>The Dean of Windsor</i>     | 2        | 12        | 6         |
|     | Catherine Grenville, sister to George Marquis of Buckingham, and wife of Richard Aldworth Neville, afterwards first Lord Braybrooke. Mrs. Neville died before her husband became Lord Braybrooke; therefore the description in the catalogue is a misnomer. The Dean of Windsor—the Hon. and Rev. George Neville-Grenville—who purchased the picture, is the son of this lady. It was an unfinished sketch, painted by Mary Marchioness of Buckingham.   |                                      |          |           |           |
| 198 | Martha Temple Lady Peniston—(Zuccherò)   | . . . <i>H. Rodd</i>                 | 5        | 15        | 6         |
|     | Martha, daughter of Sir Thomas Temple, of Stowe, and wife of Sir Thomas Peniston, Bart., of Leigh, in Sussex. This lady died in 1619, and lies buried in the church at Stowe, where there is an alabaster effigy of herself and infant, recumbent on a marble monument.  |                                      |          |           |           |
| 199 | Elizabeth Temple Lady Gibbs—(Zuccherò)   | . . . <i>Rev. C. F. Wyatt</i>        | 8        | 8         | 0         |
|     | Elizabeth, daughter of Sir Thomas Temple, of Stowe, and wife of Sir Henry Gibbs, of Hunnington, in the county of Warwick—1605. Mrs. Wyatt, the wife of the reverend gentleman who purchased this picture, is lineally descended from this lady.  |                                      |          |           |           |
| 200 | Dorothy Lady Temple—(Jansens)  | . . . — <i>Campbell, Esq.</i>        | 8        | 8         | 0         |
|     | This portrait represents Dorothy, daughter of Edmund Lee, of Stanton Bury, in the county of Bucks, and wife of Sir John Temple, Knight.  |                                      |          |           |           |
| 201 | John Temple, of Stowe—(Zuccherò)   | . . . <i>Lord Saye and Sele</i>      | 10       | 10        | 0         |
|     | John Temple, Esq., of Stowe, son of Peter Temple, who built the original mansion at Stowe, in 1560. He was the father of Elizabeth, wife of William Viscount Saye and Sele, both of whose portraits are now in the possession of the present holder of that title. Their remains lie buried in Broughton Church, near Banbury.   |                                      |          |           |           |
| 202 | Penelope Temple—(Kneller)  | . . . <i>T. Grissell, Esq.</i>       | 8        | 18        | 6         |
|     | Penelope, daughter of Sir Richard Temple, and wife of Moses Berenger, Esq.—1719.   |                                      |          |           |           |
| 203 | Edward Grenville—(Jansens)   | . . . <i>The Dean of Windsor</i>     | 6        | 6         | 0         |
|     | This portrait represents Mr. Edward Grenville, of Foxcote, in the county of Bucks.   |                                      |          |           |           |
| 204 | Hester Lady Temple   | . . . <i>Frank K. Lenthall, Esq.</i> | 13       | 2         | 6         |
|     | This portrait represents Hester Sandys, daughter of Miles Sandys, Esq., of Latimers, in the county of Bucks, and wife of Sir Thomas Temple, Bart. She was the mother of four sons and nine daughters, who lived to be married, and so exceedingly multiplied, that she saw seven hundred persons descended from her. The fact is affirmed by Dr. Fuller, in his "Worthies of England," who relates that he bought the truth thereof by a wager lost on the subject. She died in 1656. Mr. Frank K. Lenthall, the purchaser of the picture, is a descendant of the lady in question, through Bridget, daughter of Sir Thomas Temple, and wife of Sir John Lenthall. |                                      |          |           |           |
| 205 | Richard Lord Cobham  | . . . . .                            | 15       | 15        | 0         |
|     | Richard Lord Viscount Cobham—1736.   |                                      |          |           |           |
| 206 | Ann Viscountess Cobham—(Kneller)   | . . . . .                            | 12       | 12        | 0         |
|     | Anne Halsey, wife of Richard Lord Viscount Cobham—1723.  |                                      |          |           |           |
| 207 | Ann Countess Temple—(Hudson)   | . . . . .                            | 26       | 5         | 0         |
|     | Anna, daughter of Thomas Chamber, Esq., of Hanworth, in the county of Middlesex, and wife of Richard Earl Temple, K.G. She died in 1777.   |                                      |          |           |           |
|     | The three last family portraits were privately valued to Mr. Gore Langton, respectively, at fifteen guineas, twelve guineas, and twenty-five guineas.  |                                      |          |           |           |



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			£	s.	d.
208	The Hon. James Grenville—(Coates)	<i>The Dean of Windsor</i>	9	19	6
	The Right Hon. James Grenville—1740.				
209	Margaret Banks, wife of Henry Grenville	<i>Banks Stanhope, Esq., Revesby</i>	11	5	0
	Margaret Banks, wife of the Right Hon. Henry Grenville, Governor of Barbadoes, 1754. This lady was the "Peggy Banks" of Walpole's letters.				
210	Installation of the Knights of St. Patrick—(Sherwin)	<i>Russell</i>	7	7	0
	A large and unfinished painting of the subject treated in Lot 41.				
211	Bacchanalian children—(Rubens, after)	<i>G. Clive, Esq.</i>	16	5	6
212	St. Mark's, Venice	<i>R. Berkeley, Esq.</i>	6	16	6
213	A village fair—(Maans)	<i>James Parker, Esq.</i>	7	7	0
214	A frost piece—(Breughel)	<i>R. Berkeley, Esq.</i>	7	17	6
215	The Israelites—(Bassano)	<i>Stanger</i>	16	16	0
216	Charles I. when prince	<i>Ryman</i>	13	10	0
217	La Belle Menuisiere—from the Duchess de Berri's collection—(Rigaud)	<i>J. Browne, of University Street</i>	68	5	0
	This is a portrait of the beautiful mistress of Louis XV., from whom that monarch took the small-pox, of which he subsequently died. It is now added to the Duke of Newcastle's collection, at Clumber.				
218	Madame de Montespan	<i>Major Buchan</i>	12	12	0
219	Cattle watering—(Cuyt, after)	<i>Agent</i>	15	15	0
220	Robert Earl of Lindsey—(Vandyck)	<i>J. Browne</i>	30	9	0
	Robert Bertie, third Earl of Lindsey (engraved in the Houghton collection). This nobleman was one of those whose attachment to Charles I. induced them to offer themselves as victims to preserve the life of that monarch. They presented a petition to the Parliament, alleging, that they alone were guilty in the eye of the law, as they had acted as councillors to his Majesty, in the several measures imputed to him as crimes, and urging that they ought, therefore, to expiate the supposed offences of the king.				
221	Elizabeth (Wharton) Countess of Lindsey—(Lely)	<i>J. Browne</i>	29	8	0
	The last two pictures are now at Uffington, the seat of the present Earl of Lindsey, in Lincolnshire.				
222	Cosmo de' Medici	<i>H. Rodd</i>	2	15	0
	Cosmo III., Grand Duke of Tuscany. He travelled through England in 1669: the Journal of his Tour has been translated and published from the original MS., still preserved at Florence.				
223	Diana and nymphs—(L. Giordano)	<i>H. Rodd</i>	10	10	0
224	Four early German pictures	<i>R. Berkeley, Esq.</i>	23	2	0
225	Right Hon. Thomas Grenville—(after Richmond)		5	5	0
	This is an engraving by Lewis, after Richmond. It was privately valued to Mr. Gore Langton at the sum quoted.				
226	Sir Kenelm Digby	<i>J. Browne</i>	19	19	0
	This portrait is by Cornelius Jansen: it bears the following motto:—"Taba meria, la mayor hazaña." The Duke of Newcastle has secured the possession of this very beautiful portrait.				
227	Edward VI.	<i>Agent</i>	8	8	0
228	A man's portrait—(Holbein)	<i>Durlacher, Jun.</i>	18	18	0
	This picture much resembles John Dudley Duke of Northumberland.				

# THE STOWE CATALOGUE.

			£	s.	d.
229	Ninon de l'Enclos; and Madame de Maintenon . . . . .	<i>J. Browne</i>	41	0	0
Two beautiful portraits of these extraordinary women: they are now at Clumber.					
230	A man's portrait . . . . .	<i>Wetten, of College Street, Westminster</i>	2	12	6
231	Count Witgenstein . . . . .	<i>E. L. Betts, Esq.</i>	4	0	0
232	Lady Shelley . . . . .	<i>James Parker, Esq.</i>	23	2	0
232a	Three portraits—in crayons . . . . .	<i>James Parker, Esq.</i>	13	13	0
232b	Six ditto—various . . . . .	<i>Holt</i>	3	15	0

# ARMOURY.

The first portion of the contents of the Armoury was next disposed of.

233	A figure, with joints, of a Highlander in full costume, with broadsword, target, and daggers . . . . .	<i>L. Benjamin</i>	5	10	0
234	A dress found in the apartments of Tippoo Sultan, and the sword and cuttar belonging to Tippoo . . . . .	<i>Duke of Wellington</i>	10	10	0
This sword and dagger were found in Tippoo's bedchamber, in the palace at Seringapatam, immediately after the storming of the fort by the British troops. The handles of both are enamelled in gold, and were probably preserved by Tippoo Saib in remembrance of his father, as they are stamped with the letter "H" in the Persian character, signifying that they belonged to Hyder Ali. They were presented to the late Marquis of Buckingham by Richard Marquis Wellesley; and are now the property of the Duke of Wellington, for whom they were purchased by Mr. Garrard.					
235	Two oriental shields; 5 dirks and swords; a spear-head; 9 daggers; and a pistol . . . . .	<i>H. Miles, Esq., The Downfield, Herefordshire</i>	3	10	0
236	A coat of chain mail; 2 spears; a gauntlet; and 5 swords . . . . .	<i>H. W. Dixon, of Glasgow</i>	4	4	0
237	A dagger: on the hilt a figure of St. George standing on the dragon—in a metal case, chased with masks; and a battle-axe . . . . .	<i>W. Woodgate, Esq.</i>	3	5	0
238	A small cannon on a carriage, and a cannon-ball; a brass helmet; a breast-plate; a sword; and a matchlock gun . . . . .	<i>Edwards</i>	5	15	0
239	A battle-axe, with ornamented blade, the handle containing a pistol and dagger . . . . .	<i>Butterworth</i>	9	9	0
240	A dagger knife and fork, with a figure of St. George and eagles forming the handles—in a metal sheath, chased with a warrior and arabesque ornaments . . . . .	<i>H. W. Dixon</i>	4	4	0
241	An oriental quiver and bow, and case; a powder-pouch; a cuttar; and 2 daggers—one with a sheath chased with animals . . . . .	<i>Russell</i>	5	0	0
242	A scimitar, with Damascus blade—the sheath and hilt with enamelled mountings: the belt embroidered with gold: the buckles and mountings also of enamel . . . . .	<i>Russell</i>	8	8	0
243	A Scotch dirk, knife, and fork, with two cairn-gorms, and other stones; and a brace of iron stock pistols—engraved . . . . .	<i>Lister</i>	9	9	0

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		£	s.	d.
244	An oriental dirk, with jade handle . . . . . <i>P. Box, Esq.</i>	2	10	0
245	A scimitar, with Damascus blade—the hilt and mountings engraved and gilt <i>T. W. Budd, Esq., Bedford Row</i>	8	18	6
246	A yatagan—silver mounted; 2 dirks; and a battle-axe . . . . . <i>Miller</i>	6	6	0
246a	A spear; and 3 swords . . . . . <i>Harrison</i>	2	5	0
246b	Three batons . . . . . <i>Town and Emanuel</i>	9	0	0

Two of these batons, so called, were the ordinary gold-headed canes carried by footmen: the third possessed some historical interest, and was worthy better company. This was the ancient porter's staff of Gosfield Hall, which has more than once been carried in procession before the Virgin Queen, upon the occasion of her visits to that place. The staff appears to have been afterwards presented by the Marchioness of Buckingham to the Drum-major of the Bucks Militia. It bears the following inscriptions:—On one side—"The ancient porter's staff of Gosfield Hall, in Essex—1589;" and upon the other—"Presented to the Royal Bucks King's Own Militia, for the use of their Drum-major, by Mary Baroness Nugent and Marchioness of Buckingham—1801." It will scarcely be credited that this Staff can now be bought for a few shillings in Bond Street! Gosfield Hall having been mentioned several times in the present catalogue, as a residence of the Buckingham family, the reader may be interested in the following sketch of its history:—The Manor of Gosfield was very soon after the Conquest in the possession of Robert de Clare Earl of Gloucester. From this family, it was alienated to the Veres Earls of Oxford, and held of them by Adam de Gosfield. In the reign of Edward II., it was the property of John Belloues, chevalier, whose name appears to have been given to the lordship. It afterwards passed to the Rolfeas; and from them, by an heiress, to the Wentworths, of Ladhams Hall, of whom Sir Roger was sheriff of Essex, in 1499. The heiress of the latter family married Richard, second son of Lord Ryche, from whom it passed to the Lords Grey; but, at the beginning of the eighteenth century, the estate was sold to the Millingtons; and again, in a short time, to John Knight, Esq., who, dying in 1733, bequeathed the manor and lordship to Anne, his wife, second daughter of James Craggs, Esq. Three years afterwards, this lady married Robert Nugent, afterwards Earl Nugent, from whom, in 1788, the estate became the property of George Marquis of Buckingham, who inherited in right of his wife. The mansion, though greatly altered from its original plan, still presents an interesting specimen of the domestic architecture that prevailed in the construction of the residences of the nobility during the reign of Henry VII., who strictly enforced the ancient prerogative of the Crown (which had been compounded by King Stephen), prohibiting his subjects from erecting castles. Yet here, as in other cases where the restraints of the law proved an insufficient security against the violence of the times, its provisions were evaded; and the houses erected at the above period, though not coming within the description of a fortress, were equally as strong and well secured as many of the baronial castles. This building was a large pile of brick, enclosing a quadrangular court, into which all the lower tiers of windows opened. There were not any windows on the ground floor on the outside; and those of the upper stories being strongly barricaded, no admittance could be forced but with great difficulty. The west side of the quadrangle remains nearly in its original state; but the north, east, and south fronts were rebuilt by Mr. Knight; and various important alterations have since been made by subsequent proprietors. The house, as originally built, consisted only of one room in thickness, and consequently there was no other communication round the inside but by passing through every room. The west side is yet in this state: the first floor is a gallery 106 feet in length, called "Queen Elizabeth's Gallery," in commemoration of that Sovereign having twice visited the Lady Ryche, at Gosfield. The mansion is situated in an extensive park, which was greatly enlarged and improved by the Earl Nugent. There were formerly a great many pictures preserved here, but they have been for some years past removed to Stowe. The estate is now the property of Mr. Barnard, to whom the late Duke of Buckingham sold it nearly thirty years ago. The private chapel at Gosfield contains a monument to the memory of Mr. Knight, by Scheemakers, the epitaph on which was written by Pope: it runs as follows:—

"O fairest pattern to a fallen age,  
Whose public virtue knew no party rage;  
Whose private name all titles recommend,  
The pious son, fond husband, faithful friend;  
In manners plain, in sense alone refined;  
Good without show, and without weakness kind;  
To reason's equal dictates ever true;  
Calm to resolve, and constant to pursue;  
In life—with every social grace adorned,  
In death—by Friendship, Honour, Virtue mourned."

247	A scimitar, with Damascus blade, and engraved mountings—the hilt of jade; and a gold-embroidered belt . . . . . <i>Town and Emanuel</i>	8	8	0
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THE STOWE CATALOGUE.

			£	s.	d.
248	A figure of a tartan, in a silk dress, with chain-helmet, back and breast-plates, and gauntlets—chased and engraved . . . . .	<i>Russell</i>	4	0	0
249	A visor helmet; a bar helmet; a back and a breastplate; 2 swords; a bundle of arrows; and a spear-head . . . . .	<i>Durlacher, Jun.</i>	4	18	0
250	Two oriental swords; and a shield . . . . .	<i>H. Miles, Esq.</i>	10	10	0
251	A visor helmet; a coat of chain mail; 2 spears; an oriental shield; and 3 swords . . . . .	<i>Pratt</i>	5	15	6
252	A shield, embossed with the subjects of Perseus and Andromeda, surrounded by smaller subjects; and 6 swords . . . . .	<i>Russell</i>	5	5	0
253	A small cannon on a carriage . . . . .	<i>R. Berkeley, Esq.</i>	3	5	0
254	A figure in a complete suit of chain mail . . . . .	<i>Pratt</i>	6	6	0
255	A half suit of ribbed armour—partly gilt, consisting of back and breast-plate, gorget, arms, and gauntlets . . . . .	<i>Nathan</i>	10	10	0
256	A coat of chain mail; a shield; 7 swords; and 4 spears . . . . .	<i>Barnard</i>	8	8	0
257	A bar helmet; a back and breastplate; and 2 helmets . . . . .	<i>Lord Saye and Sele</i>	2	7	0
258	Four helmets; 2 back plates; and a shield . . . . .	<i>Pratt</i>	5	5	0
259	A dress of chain armour; 2 oriental swords; and 2 spears . . . . .	<i>Town and Emanuel</i>	13	2	6
260	A shield; 3 matchlock guns; and a barrel . . . . .	<i>Barnard</i>	10	10	0
261	A Tartar's suit of chain armour, consisting of coat, helmet, armlets, and chased back and breastplates—inlaid with gold . . . . .	<i>Town and Emanuel</i>	4	0	0
262	Another suit, of coat, legging, helmet, and back and breastplates—inlaid with gold . . . . .	<i>Town and Emanuel</i>	4	0	0
263	Three matchlock guns . . . . .	<i>Miller</i>	6	0	0
264	A yatagan; 2 creses; a dagger; and an iron flute . . . . .	<i>Harrison</i>	4	4	0
265	A figure in a suit of buff leather, with jack boots, and morion . . . . .	<i>Russell</i>	2	0	0
266	An early Greek painting of the Virgin and Child, on a gold ground—from the Capuchin convent at Syracuse . . . . .	<i>Town and Emanuel</i>	31	10	0
	This curious painting was brought home by the late Duke of Buckingham, from Sicily. It was procured at Syracuse, from the Capuchin Convent, which is built upon the site of the church in which St. Paul preached in that city.				
269	Head of Henry VIII., in relief—carved in wood and coloured . . . . .	<i>Zimmerman</i>	5	5	0
	This curious portrait came from Minchenden House. It is evidently of contemporary origin.				
270	A gong . . . . .	<i>Lady Glamis</i>	7	5	0
	This gong was taken out of a Chinese war-junk, by Captain Willes Johnson, R.N., and presented by him to the Duke of Buckingham.				
271	A beautiful ancient oak chest, the front and ends richly carved with figures, and Gothic panels—from the Jerusalem Chamber at Westminster . . . . .	<i>T. Gambier Parry, Esq.</i>	45	3	0
	This chest, the front and ends of which are elaborately carved in gothic style, formerly stood in the Jerusalem Chamber, Westminster Abbey, where it was used as a receptacle for the vestments of the priests, before the Reformation. After an active competition, Mr. Norton secured it for forty-three guineas, and the chest is now the property of T. Gambier Parry, Esq., of Highnam Court. It was obtained by the Marquis of Buckingham from the late Mr. Astle.				

# THE STOWE CATALOGUE.

273	The stairs-carpet . . . . .	<i>Blore</i>	£	s.	d.
			4	15	0
274	A dumb-waiter; a brass dish, with a medallion of Cicero; and 4 pieces of Chinese paper . . . . .	<i>Agent</i>	1	11	0
275	A lanthorn, with stained glass . . . . .	<i>W. S. Lowndes, Esq</i>	5	10	0

# MANUSCRIPT LIBRARY.

A few lots from the Manuscript Library followed:—

- 276 William III.'s silver watch, by Bushman, of London: in the face is a medallion of that monarch . . . . . *R. M' Cabe, Esq.* 10 10 0
- 277 The sash of the Pretender Charles Edward, taken from his baggage at Culloden, in 1745; it is of white silk . . . . . *Town and Emanuel* 42 0 0
- 278 The dagger of Hindoo Rao: with a beautiful Damascus blade, and hilt of rock-crystal . . . . . *Zimmerman* 7 10 0
- 279 The badge and ribbon of the Order of the Bath, worn by Sir R. Temple at the coronation of Charles II.—under glass shade *Marquis of Chandos* 6 16 6
- 280 A lock of the hair of Queen Mary, taken from the corpse at St. Mary's Church, Bury, in 1784 . . . . . *Owen* 7 10 0

This sash, which is of white silk, fell into the hands of Mr. Rauworth, the messenger who brought the first news of the Prince's defeat, and was given by him to Mr. Ancell, of the Secretary of State's office, who gave it to the late Mr. Astle, whose son presented it to the Marquis of Buckingham in 1818. After a spirited competition this lot was secured by Mr. Emanuel for forty guineas, on the instruction, as it was rumoured, of the Marquis of Breadalbane.

This dagger belonged to Hindoo Rao, the brother of Baiza Bai, who was wife of Doulut Rao Scindra, and daughter of Sirjee Rao Guatkia. Doulut Rao was the Chief of the Gwalior State: Guatkia was its most turbulent baron. This dagger was presented to the Duke of Buckingham by Mr. Grenville Mansel.

This is a very interesting piece of knightly jewellery of the period.

This interesting relic was a lock of hair, taken from the corpse of Mary Tudor, youngest daughter of Henry VII., and Queen of Louis XII. of France, when her coffin was opened in the Church of St. Mary, at Bury St. Edmunds, on the 6th of September, 1784. The relic came into the possession of the Buckingham family thus:—Sir John Cullum, who was one of the parties present when the body was exhumed, presented it to the late Duchess-Dowager of Portland, at the sale of whose Museum, in 1786, it was purchased by the last Duke of Chandos—himself descended from the Princess by her subsequent marriage with Charles Brandon Duke of Suffolk. The lock of hair, which is rather more than twelve inches long, and of the most brilliant golden colour, was enclosed in a glass case, and accompanied by several curious MS. documents referring to it. (*Vide Appendix: Lot 280.*) This lot excited considerable interest, when put in by Mr. Christie. The first bidding was, however, very low, and few appearing to take any interest in its disposal, it was knocked down to Mr. Owen at £7 10s; a sum exceeding only by twenty shillings the amount it realised sixty years since.

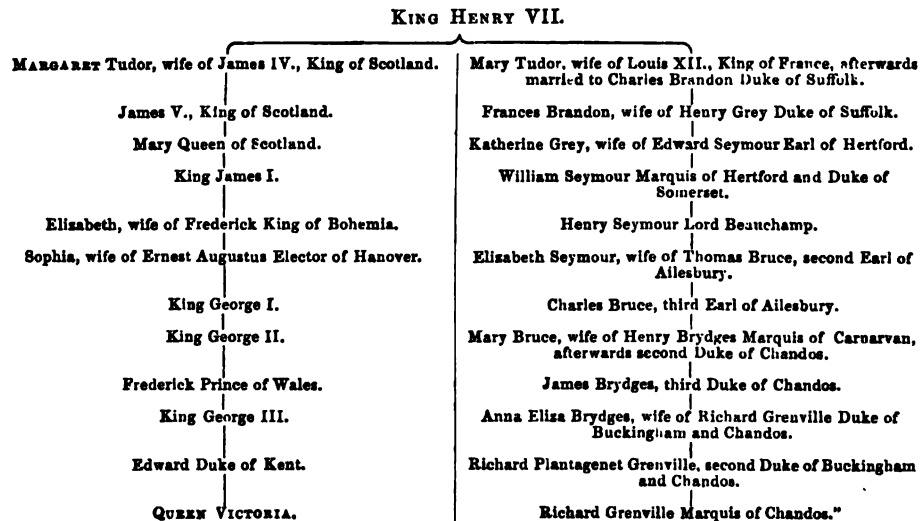
At this point of the sale, Mr. Christie announced that the next lot—the celebrated miniature of Charles II., by Cooper—would be withdrawn, having been privately valued to Mr. Gore Langton. This miniature was the great feature in to-day's sale, and its withdrawal occasioned some disappointment, several collectors having arrived from London expressly to purchase it. No expression of feeling, however, followed Mr. Christie's announcement; and, most assuredly, wherever the circumstances under which it came into the possession of the family of Buckingham are known, no regret can be felt

## THE STOWE CATALOGUE.

that it is retained among the few heir-looms preserved to them. This miniature has long been celebrated, and well merits its reputation. It represents Charles in his earlier years, and not as the hard-featured king. The case of the miniature is painted in enamel, the interior having a landscape, and the exterior a floreated pattern, set with rose diamonds. It was thus described in the catalogue:—

- 280\* The celebrated miniature portrait of Charles II., by Cooper, sent by the King, in 1651, to Henry Lord Beauchamp. It is contained in an enamel case, set with rose diamonds, and suspended on an oak-tree of bronze; on the pedestal is inscribed the authentic account of this beautiful and interesting historical relic . . . . . £ s. d.  
105 0 0

The historical account of this interesting relic, preserved with the miniature, is as follows:—"This picture was sent by Charles II., in 1651, to Henry Lord Beauchamp, eldest son of William Marquis of Hertford, with his request that it might be given to the son, of which Mary Lady Beauchamp, daughter of Arthur Lord Capel, was then delivered; and that it might pass for ever in succession to the next of blood of the Lord Hertford, whom he acknowledged as his nearest of kin, descended from Mary Queen of France, daughter of their common ancestor, Henry VII. This son, afterwards William Duke of Somerset, died in 1761, without issue; leaving a sister, the Lady Elizabeth Seymour, his heir general, who married Thomas, second Earl of Ailesbury. This picture was delivered to her eldest son, Charles Lord Bruce, afterwards third Earl of Ailesbury, in 1708, by his grandmother, Mary Lady Beauchamp, above mentioned, then re-married to Henry, first Duke of Beaufort.\* From the said Charles, third Earl of Ailesbury, it came to his daughter, Mary Duchess of Richmond, at whose decease it passed to Anna Eliza Duchess of Buckingham and Chandos, the daughter and heiress of James, the last Duke of Chandos, who was the son of Henry Brydges Marquis of Carnarvan, and of Mary, his wife, the daughter of Ann, who was the first wife of Charles, the third Earl of Ailesbury, above mentioned. The Pedigree below explains the descents of the present Royal Family, and of the family of James Duke of Chandos, from Henry VII., King of England; one branch ending in Her Most Gracious Majesty Queen Victoria; the other, in Richard Marquis of Chandos, and son of the present Duke of Buckingham and Chandos, K.G.



The late Duke of Buckingham had a private plate of this miniature engraved by Robert Cooper.

\* The original letter from the Duchess of Beaufort to Lord Bruce is preserved with the miniature. It is as follows:—

April 23, 1708.

"LORD BRUCE,—This picture was sent to my Lord Beauchamp when I lay in of my son, the Duke of Somerset. I now give it to you, and make it my request that it may never be given from his grandchildren.

"M. BEAUFORT."

Amount realised by Twenty-second Day's Sale £1867 : 18.





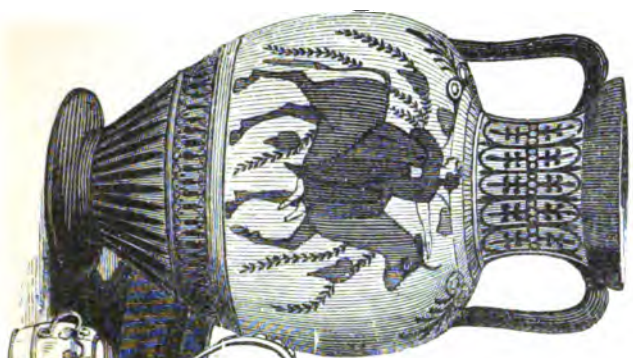
PRINCE'S HEIST.  
(751.)



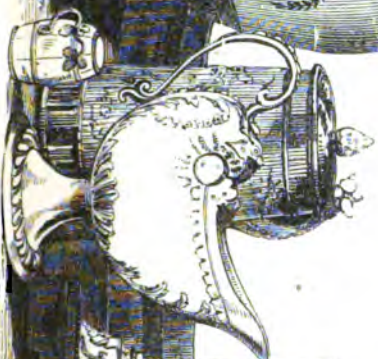
MINIATURE OF CHARLES II.  
(2608—Pictures.)



JEWEL—NEGRO.



ANTIQUE VASE.  
(1275.)



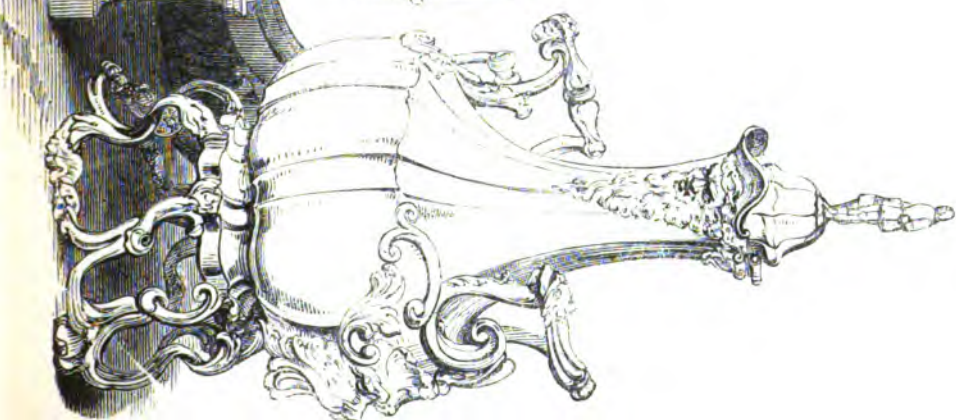
CHANGING CUP. NAUTICAL SHELL.  
(130.)



ROMAN SARCOPHAGUS.  
(713.)



GYTHIAN VASE.  
(488.)



GILT SARDIEN VASE.  
(450—Plate.)





## THE TWENTY-THIRD DAY'S SALE.

THURSDAY, SEPTEMBER 14.

THE celebrated Chandos Portrait of Shakspeare being in the catalogue for to-day, a large accession of company attended the sale, and before Mr. Christie mounted the rostrum, the Saloon was densely crowded. The sale commenced with a selection of Portraits from the—

### PRIVATE DINING-ROOM.

- |     |   |                                     |    |    |   |
|-----|---|-------------------------------------|----|----|---|
| 281 | Martin Luther—(Holbein)   | <i>Bought by Morant</i>             | 30 | 9  | 0 |
|     | This portrait of the great Reformer was privately engraved for the late Duke of Buckingham, by Robert Cooper. "Luther's person," says Melancthon, "was imposing and dignified, and the expression of his eye so acute and powerful, as even to awe and terrify an assassin who had gained admittance to his chamber with intention to murder him. He died in the year 1552, aged sixty-nine." |                                     |    |    |   |
| 282 | Portrait of a man in a black cap: he holds a letter in his hand—(Raffaelle)   | <i>J. M. and S. M. Smith</i>        | 53 | 11 | 0 |
|     | Supposed to represent "Bianchini, a great lover of the arts," whose name is inscribed on the letter. The portrait is probably by Francis Francia.   |                                     |    |    |   |
| 283 | Philip Earl of Chesterfield; and his Countess—a pair—small—(Lely)   | <i>Barnett, of Tichborne Street</i> | 9  | 9  | 0 |
|     | These portraits are copies by Russell.  |                                     |    |    |   |
| 284 | Philip Lord Wharton; and his lady—a pair—small—(Russell)  | <i>H. Rodd</i>                      | 5  | 15 | 6 |
|     | Colonel Tynte has added these to his collection of family portraits.  |                                     |    |    |   |
| 285 | Prince Eugene in armour: given by the Prince to Mr. Craggs—(Kneller)  | <i>A. Robertson, Esq.</i>           | 23 | 2  | 0 |
|     | This portrait was presented by the Prince to the Right Hon. James Craggs, Secretary of State. Prince Eugene was the companion and friend of the Duke of Marlborough; and, according to Walpole, so universal a favourite with the English, that "an old maid bequeathed him a legacy of £2500, and a gardener £100."  |                                     |    |    |   |
| 286 | Prince Maurice of Nassau—(Mireveldt)  | <i>A. Robertson, Esq.</i>           | 5  | 15 | 0 |

# THE STOWE CATALOGUE.

			£	s.	d.
287	Clement XIV.—painted by order of the Pope, for the Marquis of Buckingham . . . . .	<i>A. Robertson, Esq.</i>	11	11	0
	Pope Clement XIV. (Ganganelli). Painted at Rome, by the Pope's desire, for George Grenville (afterwards Marquis of Buckingham)—1774.				
288	Henry VII. . . . .	<i>J. H. Gurney, Esq., Norwich</i>	8	18	6
289	Henry VIII. in a rich slashed dress, with hat and feather—(Holbein) <i>Blore</i>		94	10	0
290	Queen Mary, in a black dress, with richly ornamented sleeves—(Ditto) <i>Ryman</i>		70	7	0
	The two preceding portraits were purchased, a few years since, at a sale at Prior's Bank, near Fulham.				
291	Queen Elizabeth, in a rich dress, holding a fan—(Zuccherro) <i>Edwards</i>		60	18	0
291*	A man in a fur cloak—(Fielding) . . . . .	<i>J. M. and S. M. Smith</i>	6	13	0
	This portrait is said to be by Denner, probably of himself.				
292	Henry III. of France, in a black dress, with jewels—half length—(Janet)	<i>J. H. Gurney, Esq.</i>	21	0	0
	This portrait was also from Prior's Bank.				
293	Louis XVI. in pink velvet coat—oval—(Bouton) <i>Sir Robert Peel, Bart., M.P.</i>		32	11	0
	From the Duchess de Berri's Collection.				
294	Marié Antoinette—the companion . . . . .	<i>Barnett</i>	37	16	0
295	The Duke of Marlborough on horseback—(Wyck) . . . . .	<i>Zimmerman</i>	17	17	0
296	Pope; this was given by him to Mrs. Knight—(Richardson) <i>Farrer</i>		73	10	0
	This portrait has been added to Sir Robert Peel's collection by purchase of Mr. Farrer. The following letter, written at Stowe by Pope, and addressed to Mr. Knight, of Gosfield, the second husband of the lady to whom this picture was presented, is interesting, as conveying the impression which that beautiful place made upon the poet more than a century since:—				
	<p style="text-align: right;">"Stowe, Aug. 23, 1731.</p> <p>"SIR,—The place from which I write to you will be proof alone how incapable I am of forgetting you and your Gosfield; for if anything under paradise could set me beyond all earthly cogitations, Stowe might do it. It is much more beautiful this year than when I saw it before, and much enlarged, and with great variety; yet I shall not stay in it by a fortnight so long as I did (with pleasure) with you. You must tell Mrs. Knight* she has been spoken of, and her health toasted, here; and that Lord Cobham sends his services, with a memorandum to perform her promise of seeing this place."</p> <p>* Mrs. Knight was one of the sisters of Mr. Secretary Craggs, and had been previously married to Mr. Newsham. She married a third time, in 1736, Robert Nugent, Esq., who was created Earl Nugent, at whose death the earldom became extinct. The Marquis of Buckingham having married his only daughter Mary, she was subsequently created Baroness Nugent, with remainder to her second son, the present Baron.</p>				
297	Locke—(Ditto) . . . . .	<i>M. Emanuel</i>	42	0	0
	This is a very fine portrait: it is now added to the Earl of Mansfield's collection.				
298	Ben Jonson . . . . .	<i>J. H. Gurney, Esq.</i>	16	5	6
	This portrait, from having been supposed to be painted by <i>Jansen</i> , has been gradually corrupted into the head of Ben Jonson—two palpable errors.				
299	Quin—(Van der Bank) <i>E. S. Burton, Esq., Churchill House, Daventry</i>		8	8	0
	This portrait is described in the private catalogue as by Gainsborough. Few heroes of the sock and buskin have experienced such various transitions of fortune as Quin. He was bred to the inheritance of a handsome estate, of which, on the death of his father, he obtained possession; but was afterwards ejected by an unexpected claimant, who proved to be the real heir. He was then reduced to seek a livelihood on the stage, and doomed for a considerable time to represent the most inferior characters, till the death of Booth paved the way for moving in a higher sphere, and ultimately to his exaltation to the management of Drury Lane Theatre. When the current of popular opinion set so strong in favour of Garrick that all rival competition was fruitless, Quin retired to Bath on a moderate fortune. He died in that city in the year 1766.				

# THE STOWE CATALOGUE.

## WEST STAIRCASE.

- |     |   |                              | <i>£</i> | <i>s.</i> | <i>d.</i> |
|-----|---|------------------------------|----------|-----------|-----------|
| 300 | Addison . . . . .   | <i>J. M. and S. M. Smith</i> | 12       | 12        | 0         |
|     | This portrait was presented by Addison to the Marquis of Wharton, Lord Lieutenant of Ireland, whom he accompanied to that country as secretary. It was engraved for Bowles's edition of Pope's works.   |                              |          |           |           |
| 301 | Dean Swift: presented by Dr. Dunkin to Earl Nugent  | <i>A. Robertson, Esq.</i>    | 19       | 19        | 0         |
|     | Dr. Jonathan Swift, Dean of St Patrick's. This picture was presented to Robert Earl Nugent, by Dr. Dunkin, with some verse.   |                              |          |           |           |
| 302 | Sir Charles Wager—(Dahl) . . . . .  | <i>R. Berkeley, Esq.</i>     | 8        | 18        | 6         |
| 303 | Edward Earl of Orford . . . . .   | <i>R. Berkeley, Esq.</i>     | 8        | 18        | 6         |
|     | Edward Russell Earl of Orford, Admiral and Commander-in-Chief of the Navy at the battle of La Hogue in 1692.  |                              |          |           |           |
| 304 | General Michael Richards, and General John Richards, with a siege in the background—(Kneller) . . . . .   | <i>A. Robertson, Esq.</i>    | 21       | 0         | 0         |
|     | General Michael Richards, and his brother General John Richards. The background of this picture presents a view of Belgrade, and the attack upon that town, in 1688. General John Richards was afterwards Governor of Alicant; and, refusing to surrender when summoned by the Spaniards, he and his officers were blown up with the fort, on the 3rd of March, 1708. The drawings and journals of the siege of Belgrade are among the manuscripts in the library at Stowe. |                              |          |           |           |
| 305 | George I. in his coronation robes—whole length—(Thornhill)  | <i>T. Rutley</i>             | 11       | 11        | 0         |
| 306 | A burgomaster, in a black dress—(F. Hals) . . . . .   | <i>Anthony</i>               | 11       | 0         | 6         |
| 307 | Portrait of a lady—the companion—(Ditto) . . . . .  | <i>Anthony</i>               | 7        | 7         | 0         |
|     | These portraits are respectively inscribed " <i>Ætatis sue 55, 1648,</i> " and " <i>Ætatis sue 47, 1648.</i> "  |                              |          |           |           |
| 308 | Dr. Moorcroft, his hand resting on a Bible, now in the library at Stowe . . . . .   | <i>J. B. Graham, Esq.</i>    | 7        | 7         | 0         |
| 309 | Maurice of Nassau—(Mireveldt) . . . . .   | <i>H. Rodd</i>               | 23       | 2         | 0         |
|     | This is a very finely painted portrait, but certainly not Maurice of Nassau. The arms of "Arnold" are painted on the panel, and it seems more than probable that it represents one of the gentlemen who visited the Low Countries to study the art of war under Prince Maurice.   |                              |          |           |           |

## WEST STAIRS.

- |     |  |                  |    |    |   |
|-----|--|------------------|----|----|---|
| 310 | Lord Bacon . . . . .   | <i>H. Rodd</i>   | 33 | 1  | 6 |
|     | A copy after Van Somer's portrait. It is now the property of Thomas Frewen, Esq.   |                  |    |    |   |
| 311 | Frederick King of Bohemia; and Elizabeth his Queen—(Mireveldt)   | <i>Ryman</i>     | 71 | 8  | 0 |
|     | These were two of the best portraits in the whole collection. They are still the property of Mr. Ryman: this gentleman purchased many of the finest pictures at Stowe. |                  |    |    |   |
| 312 | James I., in robes . . . . .   | <i>J. Browne</i> | 32 | 11 |   |

THE STOWE CATALOGUE.

- 313 George Monk Duke of Albemarle, in armour, with the robes of the Garter, half-length : an army and fleet in the background—(Van der Meulen) . *J. Browne* 43 1 0  
The last two portraits are now added to the Duke of Newcastle's collection, at Clumber.
- 314 John Duke of Marlborough—whole length: given by the Duke to Mr. Craggs—(Kneller) . . . . *Farrer* 52 10 0  
Presented by the Duke to the Right Hon. James Craggs. We believe this picture is likely to decorate one of the principal London Club-houses.
- 315 King Henry V. . . . . *J. H. Gurney, Esq.* 11 11 0
- 316 William Earl of Pembroke—(Mytens) . . . . *H. Rodd* 7 7 0  
This very fine portrait is from Minchenden House.
- 317 Mary Duchess of Montague—(Kneller) *J. Booth, Esq., Glendon Hall* 21 0 0  
This is a whole length portrait of Mary, daughter of the Duke of Marlborough.
- 318 Sir Richard Levison, in a black dress, with a frill—(Vandyck) . *Duke of Sutherland* 65 2 0  
Sir Richard Leveson, of Trentham, K.B., whose daughter married into the Temple family. Mr. Morant bought this picture, after a very active competition, for the Duke of Sutherland.
- 319 The Earl of Strafford, and his secretary—(Ditto) *J. H. Gurney, Esq.* 49 7 0  
Thomas Wentworth Earl of Strafford, with his secretary, Sir Philip Mainwaring. A copy from the celebrated picture in the Wentworth collection.
- 320 The Marquis of Northampton—(Sir A. More) *J. and W. Dent, Esqrs.* 7 7 0  
Henry Howard Marquis of Northampton, K.G. *Obiit* 1614.
- 321 The Duke of Marlborough—(Wyck) . . . *Wyatt, of Oxford* 22 1 0
- 322 Lord Keeper Coventry—(Jansens) . . . *J. Booth, Esq.* 32 11 0
- 323 Lord Clinton—(Sir A. More) . . . . *J. Browne* 7 7 0
- 324 Sir C. Hatton—(Mireveldt) . . . . *J. Browne* 37 16 0  
The two last portraits are now at Clumber.
- 325 General Lambert, in armour—(Walker) . *J. and W. Dent, Esqrs.* 7 15 0
- 326 Mary Curzon Countess of Dorset—whole length—(Vandyck) *H. Rodd* 19 8 6  
Mary, daughter and heir to Sir George Curzon, of Croxall, in Derbyshire, and wife of Edward Sackville, fourth Earl of Dorset. This lady is said to have been "accomplished with all virtues, and of an excellent judgment." Charles I. entrusted her with the tuition of the Princess his daughter; and she was also Lady Governess of James Duke of York, in 1638. Her conduct and prudence were so conspicuous that when she died, both Lords and Commons, sitting at Westminster, ordered that her funeral should be at the public expense; and she was buried with great state and solemnity, on September 3, 1645.
- 327 A portrait, called Lady Jane Grey . . . *R. Berkeley, Esq.* 15 4 6
- 328 General and Mrs. Desborough—a pair—(Netscher) *J. and W. Dent, Esqrs.* 32 11 0  
These portraits represent a pair of worthy Dutch personages, but have no pretension to be called "General and Mrs. Desborough." They were, however, engraved as these characters, by Robert Cooper, for the late Duke of Buckingham.
- 329 William Prince of Orange—(Wyck) . . . *A. Robertson, Esq.* 14 3 6

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- |  |  |   |                                     |    |    |    |
|--|--|---|-------------------------------------|----|----|----|
| 330  | Thomas Earl of Southampton—(Vandyck)                 | . | <i>The Misses Yardley</i>           | £  | s. | d. |
|  |  |   |                                     | 10 | 10 | 0  |
| <p>Thomas Wriottealey, Lord High Treasurer: temp. Charles II. The attachment of this great man, and his three friends—the Duke of Richmond, the Earl of Hertford, and the Earl of Lindsey—to Charles I. was so sincere, that they volunteered to lay down their own lives to preserve that of the King. On the Restoration, the generous conduct of Southampton was rewarded with the Treasurer's rod; but, within a few years, his services were forgotten, and "the ingratitude of an abandoned court would have wrested the staff from his dying hands, if the Chancellor Hyde had not persuaded the King to wait until his death, which in a few days was inevitable." He died in the year 1669.</p> |  |   |                                     |    |    |    |
| 331  | Colonel James Stanyan—(Mytens)                       | . | <i>J. H. Gurney, Esq.</i>           | 17 | 17 | 0  |
| 332  | Philip Earl of Pembroke—(Vandyck)                    | . | <i>J. H. Gurney, Esq.</i>           | 17 | 6  | 6  |
| 333  | Anna Maria Countess of Shrewsbury, as Minerva—(Lely) | . | .                                   |    |    |    |
|  |  |   | <i>Sir Robert Peel, Bart., M.P.</i> | 68 | 5  | 0  |

Anna Maria Countess of Shrewsbury, eldest daughter of Robert Brudenell Earl of Cardigan, wife of Francis Earl of Shrewsbury, who was killed in a duel, by George Duke of Buckingham, on the 16th of March, 1667. This woman is said to have been so abandoned, as to "have held, in the habit of a page, the horse of the Duke, her gallant, while he fought and killed her husband; after which she went to bed with him, stained with her husband's blood." Pepys, in his "Diary," under date Jan. 17, 1667-8, says:—"Much discourse of the duel yesterday, between the Duke of Buckingham, Holmes, and one Jenkins, on one side; and my Lord of Shrewsbury, Sir John Talbot, and one Bernard Howard, on the other side: and all about my Lady Shrewsbury, who is at this time, and hath for a great while been, a mistress to the Duke of Buckingham. And so her husband challenged him, and they met yesterday in a close near Barne-Elmes, and there fought; and my Lord Shrewsbury is run through the body, from the right breast through the shoulder; and Sir John Talbot all along up one of his arms; and Jenkins killed upon the place; and the rest all in a measure wounded. This will make the world think that the King hath good councillors about him, when the Duke of Buckingham, the greatest man about him, is a fellow of no more sobriety than to fight about a mistress. . . . And it is said my Lord Shrewsbury's case is to be feared, that he may die too; and that may make it much worse for the Duke of Buckingham: and I shall not be much sorry for it, that we may have some sober man come in his room to assist in the government." And again, under date May 15, 1668:—"I am told that the Countess of Shrewsbury is brought home by the Duke of Buckingham to his house; where his Duchess saying that it was not for her and the other to live together in a house, he answered, 'Why, madam, I did think so, and therefore have ordered your coach to be ready to carry you to your father's;' which was a devilish speech, but, they say, true; and my Lady Shrewsbury is there it seems." The loves of this tender pair are recorded by Pope:—

"Gallant and gay in Clieffen's proud alcove,  
The bower of wanton Shrewsbury and love."

Lady Shrewsbury was the mother of the famous Duke of Shrewsbury, by her first husband. She afterwards re-married George Rodney Brydges, Esq., of Avington, who, although a younger brother, had a good estate, and was member for the city of Winchester, from 1701 to 1713. This gentleman was a relation of the Chandos family, and through the marriage of Earl Temple, eldest son of the Marquis of Buckingham, with Anna Eliza Brydges, only daughter of James, last Duke of Chandos, Avington passed into the Buckingham family. This manor was originally a royal demesne: it was given by King Edgar to the monastery of St. Swithin, at Winchester, in the year 691, and continued in the possession of that house until the dissolution, when it became the property of the Clerks, of Micheldever, in the county of Hants, in whom it remained until the reign of Elizabeth, when it passed to the Bruges, or Brydges. This family, a branch of a very noble one of the same name on the continent, settled at Brugge Castle, in Shropshire, at the time of the Conquest. Sir Thomas Brugge married Alice, daughter and co-heiress of Sir Thomas Berkeley, by Alice his wife, daughter of Thomas Lord Chandos, sister and heiress of Sir John Chandos. From this marriage arose the connection between the families of Bruges and Chandos, the united honours of which have descended in an uninterrupted line to the present time. In the year 1554, Sir John Bruges (or Brydges) was created, by Queen Mary, Baron Chandos of Sudeley Castle, in Gloucestershire; and in 1714, the Hon. James Brydges, ninth Lord Chandos, was created Marquis and Earl of Carnarvan and Duke of Chandos. James, his grandson, third and last Duke of Chandos,\* acquired the house and property of Avington on the death of Mrs. Brydges, relict of George Brydges, Esq., son of George Rodney Brydges, Esq., who married Lady Shrewsbury, as above described. The present mansion, which is wholly of brick, was greatly improved by Earl Temple. It is situated in a well planted and secluded valley, nearly environed with high downs, which, from their bare and open appearance, form a singular contrast with the scenery immediately contiguous to the house. The mansion formerly contained a fine collection of pictures, but the best subjects were removed to Stowe on the accession of the present Duke of Buckingham, and within the last few months the house has been invaded by the Sheriff, and entirely dismantled. The estate is now, we believe, in process of sale by the mortgagees. Avington is situated about three miles north-east of Winchester. During Lady Shrewsbury's residence here, Charles II. was frequently her guest; and hence Avington became the scene of the licentious pleasures of that profligate monarch, who at one period contemplated establishing a royal residence in the palace at Winchester. Before the death of the last Duke of Chandos, Nell Gwynne's dressing-room was still shewn. The old greenhouse was the banquetting-room in which Charles was entertained.

\* By the maternal line the blood-royal of England flows in the veins of the descendants of this family; the mother of the late Duke of Chandos and of Lady Caroline Leigh, relict of James Leigh, Esq., of Addlestorp, in Gloucestershire, being the first wife of Henry second Duke of Chandos, and one of the daughters and co-heiresses of Lord Bruce, afterwards Earl of Ailesbury, who descended, through heiresses of the great houses of Grey Duke of Suffolk, Seymour, and Saville, from Mary Queen Dowager of France, and daughter of Henry VII.

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VESTIBULE TO GRENVILLE DRAWING-ROOM.

- |   |   |                           | <i>£</i> | <i>s.</i> | <i>d.</i> |
|---|---|---------------------------|----------|-----------|-----------|
| 334   | Elizabeth Countess of Chesterfield, in a white dress, gathering roses—<br>(Vandyck) | <i>Walesby</i>            | 11       | 0         | 6         |
| Elizabeth Dormer, eldest daughter and co-heir of Charles Earl of Carnarvon, and third wife of Philip Earl of Chesterfield.  |   |                           |          |           |           |
| 335   | Ford Lord Grey—(Lely)   | <i>J. B. Graham, Esq.</i> | 5        | 5         | 0         |
| Ford Lord Grey of Werke, afterwards Earl of Tankerville— <i>Obiit</i> 1701. This is the nobleman who became so notorious for his treacherous desertion of the Duke of Monmouth at Sedgemoor, after having invited the Duke to his premature attempt to dethrone the King, and accompanied him from Holland on his fatal enterprise. The intrigue of Ford Lord Grey with the Lady Henrietta Berkeley will be found noticed in another place (Lot 358).   |   |                           |          |           |           |
| 336   | Louis XVI. in his robes—half-length   | <i>J. H. Gurney, Esq.</i> | 24       | 3         | 0         |
| 337   | Helen Forman—(Rubens)   | <i>Roe, of Cambridge</i>  | 26       | 5         | 0         |
| A very fine portrait of Rubens' favourite wife.   |   |                           |          |           |           |
| 338   | Catharine of Braganza, seated—(Lely)  | <i>A. Robertson, Esq.</i> | 45       | 3         | 0         |
| Catharine of Braganza, wife of Charles II. This Princess, who was bred to the pious observance of all the ceremonies of the Roman Catholic religion, was extremely shocked at the licentiousness of her husband's conduct; yet, when the first emotions of her grief subsided, she appears to have conceived a sincere passion for him, and ever after to have loved him with tenderness. Having been given over by her physicians, and at the point of death, she was visited by the King, and supposing that it would be the last time she should ever speak to him, she told him that the concern he shewed for her death was enough to make her quit life with regret; but that, not possessing charms sufficient to merit his tenderness, she had at least the consolation in dying to give place to a consort who might be worthy of it, and to whom Heaven, perhaps, might grant a blessing that had been refused her.* At these words she bathed his hands with tears, which she thought would be her last. Charles mingled his tears with hers, and without supposing she would take him at his word, conjured her to live for his sake. The sudden impulse produced by this unexpected kindness, gave a check to the disorder, and saved her life. She outlived the King nearly 20 years. |   |                           |          |           |           |
| * The Queen in this speech appears to allude to her own sterility, and to the fair Miss Stuart, whom it was at this time supposed the King intended to take for his second wife.—(Vide Lot 362—Note.)   |   |                           |          |           |           |

GRENVILLE ROOMS.

- |   |   |                         |    |    |   |
|---|---|-------------------------|----|----|---|
| 339   | Hester Grenville Countess of Chatham—(Hudson) | <i>Farrer</i>           | 52 | 10 | 0 |
| Lady Hester Grenville, daughter of Richard Grenville, of Wotton, and wife of William Pitt, first Earl of Chatham. Walpole, writing to George Montague, Esq., under date Nov. 16, 1754, says:—"Solomon and Hester, as my Lady Townshend calls Mr. Pitt and Lady Hester Grenville, espouse one another to day." Viscount Mahon has since become the purchaser of this beautiful portrait of the mother of Pitt, in which the marked and classic features of that celebrated statesman are strongly developed. |   |                         |    |    |   |
| 340   | Sir Thomas Temple—(Van Somer)                 | <i>Rev. W. Andrewes</i> | 11 | 11 | 0 |
| Thomas Temple, eldest son of John Temple, of Stowe, 1584. <i>Ætatis sue</i> 23. He was afterwards created a baronet by James I., and died in 1625. This portrait was bought by Mr. Harrison, of Buckingham, for the Rev. W. Andrewes, vicar of Stowe, who is lineally descended from Sir Henry Andrewes, who married one of the daughters of Sir Thomas Temple.   |   |                         |    |    |   |

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- |     |  | £   | s. | d. |
|-----|--|-----|----|----|
| 341 | Richard Grenville Earl Temple, in robes of the Garter—half length—<br>(Sir J. Reynolds)  | 168 | 0  | 0  |
|     | Richard Grenville, first Earl Temple, K.G. <i>Obiit</i> 1779. This portrait was privately valued to Mr. Gore Langton, at the price quoted. It has been admirably engraved by William Dickenson.  |     |    |    |
| 342 | Mary Marchioness of Buckingham, with her son the late Duke—whole length—in a landscape—(Sir J. Reynolds)   | 136 | 10 | 0  |
|     | <i>The Dean of Windsor</i><br>Mary Nugent Marchioness of Buckingham, with her son, the late Duke of Buckingham, when a child.  |     |    |    |
| 343 | Lord Grenville, seated at a table—(Hoppner)  | 68  | 5  | 0  |
|     | <i>Sir Robert Peel, Bart., M.P.</i><br>William Wyndham Lord Grenville. <i>Obiit</i> 1834.  |     |    |    |
| 344 | The Right Hon. G. Grenville, in robes—(Sir J. Reynolds)  | 168 | 0  | 0  |
|     | The Right Hon. George Grenville. <i>Obiit</i> 1770. This portrait was also privately valued to Mr. Gore Langton, for 160 guineas.  |     |    |    |
| 345 | Sir Richard Temple, 1686—in classical costume—(Mignard)  | 11  | 0  | 6  |
|     | <i>The Dean of Windsor</i>   |     |    |    |
| 346 | William Pitt Earl of Chatham—(Hoare)   | 86  | 2  | 0  |
|     | <i>Farrer</i><br>William Pitt, first Earl of Chatham. This portrait is now added to the collection of Sir Robert Peel.   |     |    |    |
| 347 | Robert Earl Nugent, seated—whole length—(Gainsborough)   | 106 | 1  | 0  |
|     | <i>Lord Nugent</i><br>Robert Earl Nugent, father of Mary Marchioness of Buckingham: a very beautiful and characteristic portrait. This nobleman, as already stated, was President of the Beef-steak Club; he was also celebrated as the Lord Clare of Goldsmith. The latter, in the "Haunch of Venison," says:—<br><div style="margin-left: 40px;"> <p>" To-morrow you take a poor dinner with me;<br/>         No words—I insist on 't—precisely at three:<br/>         We'll have Johnson and Burke,—all the wits will be there,<br/>         My acquaintance is slight, or I'd ask my Lord Clare.<br/>         What say you—a pasty—it shall and it must,<br/>         For my wife—little Kitty—is famous for crust," &amp;c.</p> </div> Lord Nugent purchased this portrait for his venerable kinsman, Field-Marshal Sir George Nugent, Bart., who is grandson of the Earl. The noble lord was opposed for its possession to the last guinea by a broker, who was purchasing for Mr. Gurney, of Norwich. We believe we are correct in stating that the moment the latter gentleman understood Lord Nugent was bidding, he desired his agent to desist. |     |    |    |
| 348 | Hester Countess Temple—(Kneller)   | 12  | 12 | 0  |
|     | <i>Wells</i>   |     |    |    |
| 349 | Mary Lady Arundell—(Hoppner)   | 27  | 16 | 6  |
|     | <i>Goldring</i><br>Lady Mary Grenville, daughter of George Marquis of Buckingham, and wife of James Everard Lord Arundell de Wardour. This portrait is now the property of Lady Doughty, of Tichborne Park.  |     |    |    |
| 350 | Sir Richard Temple, 1650—(Lely)  | 10  | 10 | 0  |
|     | <i>Sir Robert Peel, Bart., M.P.</i>  |     |    |    |
| 351 | Sir Bevil Grenville  | 15  | 15 | 0  |
|     | This portrait of the gallant Sir Bevil Grenville was privately valued to Mr. Gore Langton. The picture bears the date—"1639, <i>Ætat</i> . 40." It was engraved for the late Duke of Buckingham for private circulation.   |     |    |    |
| 352 | George Marquis of Buckingham, holding his son Richard Earl Temple, whom the Marchioness, seated in the foreground, is about to draw a portrait of—in a landscape—whole length—(Sir J. Reynolds)  | 210 | 0  | 0  |
|     | This fine picture was also withdrawn for the family, at the price quoted.  |     |    |    |

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- 353 Oliver Cromwell, attended by Sir P. Temple—(Richardson) . . . *W. S. Lowndes, Esq.* 54 12 0
- A very excellent portrait of the Protector. The boy represented tying the scarf is Sir Peter Temple, of Stanton Bury, county of Bucks, who was his page, and who gave this picture to Sir Richard Temple, of Stowe, in 1685. The portrait was painted, no doubt, by Walker: Richardson could not have painted Oliver from life. Cooper engraved a private plate of this portrait for the late Duke.
- 354 Anne Hyde Duchess of York—(Kneller) . . . *H. Rodd* 34 13 0
- Anne Hyde, eldest daughter of Lord Chancellor Clarendon, and wife of James Duke of York, afterwards James II. "The Duchess of York," says Bishop Burnet, "was a very extraordinary woman. She had a great knowledge and a lively sense of things. She soon understood what belonged to a princess, and took state on her rather too much. She was contracted to the Duke at Breda, in November, 1659, and married at Worcester House, on the 3rd of September, 1660, in the night, between eleven and two, by Dr. Joseph Crowther, the Duke's chaplain, the Lord Ossory giving her in marriage. She died on the 31st of March, 1671." This portrait is now the property of Thomas Frewen, Esq.
- 355 Barbara Countess of Castlemaine—(Ditto) . . . *Ryman* 37 16 0
- This lady, who made so distinguished a figure in the annals of infamy, was daughter and heir of William Villiers Lord Viscount Grandison, of the kingdom of Ireland, who died in 1642, in consequence of wounds received at the Battle of Edge Hill. She was married, just before the Restoration, to Roger Palmer, Esq., then a student in the Temple, and heir to a considerable fortune. In the 13th year of King Charles II., he was created Earl of Castlemaine, in the kingdom of Ireland. She had a daughter, born in February, 1661, while she remained with her husband; but shortly after, she became the avowed mistress of the King, who continued his connection with her until about the year 1672, when she was delivered of a daughter (supposed to be Mr. Churchill's, afterwards Duke of Marlborough), which the King disavowed. Her gallantries were by no means confined to one or two, nor were they unknown to his Majesty. In the year 1670, she was created Baroness of Nonsuch, in Surrey, Countess of Southampton, and Duchess of Cleveland, during her natural life, with remainder to Charles and George Fitzroy, her eldest and third son, and their heirs male. In July, 1705, her husband died, and she soon after married a man of desperate fortunes, known by the name of Handsome Fielding, who behaving in a manner unjustifiably severe towards her, she was obliged to have recourse to law for her protection. Fortunately, it was discovered that Fielding had already a wife living, by which means the Duchess was enabled to free herself from his authority. She lived about two years afterwards, and died of a dropsy, on the 9th of October, 1709, in her 69th year. Bishop Burnet says, "she was a woman of great beauty, but most enormously vicious and ravenous; foolish, but imperious; very uneasy to the King, and always carrying on intrigues with other men, while yet she pretended she was jealous of him. His passion for her, and her strange behaviour towards him, did so disorder him, that often he was not master of himself, nor capable of minding business, which, in so critical a time, required great application."
- 356 Prince Henry, in half armour—whole length—(Jansens) *J. H. Gurney, Esq.* 29 8 0
- 357 Portrait of the painter—(Van Huysum) . . . *Messrs. Graves* 21 0 0
- John Van Huysum, the flower painter. *Obiit* 1749. This portrait is exceedingly interesting—the more so from the very beautiful sketch of a flower-piece, which the painter holds in his hand.
- 358 Lady Henrietta Berkeley—(Lely) . . . *Farrer* 73 10 0
- This portrait—a very fine specimen of the master—was secured by Mr. Farrer, after an active competition with the auctioneer, who was understood to hold a commission from the Marquis of Lansdowne. The picture is now the property of James Dorington, Esq., of Hanover Square. It is thus described in the private catalogue:—"Lady Henrietta Berkeley, daughter of George, first Earl of Berkeley—*Obiit* 1710." There seems to be some doubt as to the identity of this portrait: on the back of the picture-frame, these words are plainly written in ink—"Mary, daughter of Lord Berkeley, wife of Ford Lord Grey." Now, it is well known that Mary, the daughter of Lord Berkeley, did marry Ford Lord Grey of Werke, in the county of Northumberland, and that their only child subsequently married Lord Ossulston, afterwards created Earl of Tankerville. But it is equally notorious that this Lord Grey intrigued with the Lady Henrietta Berkeley, his wife's sister; an offence for which he was tried in Westminster Hall, in November, 1682. The present Earl Fitzhardinge, who saw this portrait while at Mr. Farrer's, is of opinion that it represents the Lady Henrietta Berkeley; and he arrives at this conclusion in consequence of the remarkable resemblance existing between this picture and a portrait of the Lady Henrietta, in his collection at Berkeley Castle. How the inscription



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on the back of the frame can be explained it is difficult to say; but this alone is scarcely sufficient to identify a portrait painted more than a century and a half since. The intrigue between Ford Lord Grey and his wife's sister is thus described in the "Biographical Mirrour," under the head of "Lady Henrietta Berkeley:"—"This lady, whose beauty and attractions proved her ruin, was fifth daughter to George, first Earl Berkeley, by Elizabeth, one of the co-heiresses of John Massingbeard, Esq. From the evidence given on Lord Grey's trial, it appeared that he had encouraged a passion for the Lady Henrietta from her very girlhood; and, basely taking advantage of the opportunities which his alliance with her family afforded, had succeeded in seducing her when she was yet but little more than seventeen. After she had acknowledged an affection for him, the intrigue was continued about a twelvemonth without discovery, but with great risk; and, on one occasion, as he himself confessed, he 'was two days locked up in her closet, without food or drink, but only a little sweetmeats.' At length, the suspicions of the Countess of Berkeley being excited by some trivial accident, she commanded her third daughter, the Lady Arabella, to search her sister Harriet's room, on which the latter delivered up a letter, that she had just been writing to Lord Grey, to this effect:—'My sister *Bell* did not suspect our being together last night; for she did not hear the noise. Pray, come again Sunday or Monday; if the last, I shall be very impatient.' This disclosure took place at Berkeley House, in London; yet the extreme to which the amour had been carried, was not even then conceived by the afflicted Countess; and the excessive grief manifested by the young lady, together with the solemn promises made both by her and Lord Grey, that they would totally break off their acquaintance with each other, induced her to conceal all the circumstances from the Earl, her husband, as well as to consent to certain arrangements proposed by Lord Grey (who avowed an unconquerable love for Henrietta) for preventing the affair becoming public. Shortly afterwards, the family went to Durdants (a seat of the Berkeleys, near Epsom), where Lady Grey going on a visit, the Countess, her mother, was unfortunately prevailed on to permit Lord Grey, also, to remain there a few nights, on his way to his seat at Up-Park, in Sussex. He was not however permitted to have any intercourse with Lady Henrietta; yet, by means of letters secretly conveyed, he contrived to induce her to leave her home in company with one Charnock, his gentleman (who had formerly been his coachman), and proceed to London; whither he himself returned in a day or two, and for a short time resided with her at a lodging-house at Charing Cross. The facts were now communicated to the Earl, and strict search was made in various directions for his ill-fated daughter, though without avail; whilst Lord Grey steadily denied that he had any knowledge of her flight, though he admitted that she had since written to him. That she was in Lord Grey's power was evident: the Earl of Berkeley, therefore, indicted him (with several other persons supposed to be privy to her concealment), 'for conspiring to ruin his daughter, by seducing her from her father's house,' &c. The trial came on in November, 1682, at Westminster Hall; and, after a most affecting scene, the Lady Henrietta being herself present, and making oath that she had left home of her own accord, the jury were preparing to withdraw to consider of their verdict, when a new turn was given to the proceedings, by the lady's declaring, in opposition to her father's claiming her person, 'that she would not go with him; that she was married, and under no restraint, and that her husband was then in Court.' Sir Francis Pemberton, the Lord Chief Justice (who seems to have treated Lady Henrietta with great rudeness, even to the telling her that she 'had prostituted both her body and honour, and was not to be believed'), then desired to see her husband: on this, a Mr. Turner came forward, and stating himself to be 'a gentleman, sometimes resident in town and often in Somersetshire,' claimed her as his wife; and affirmed that he had two witnesses present to testify the marriage. Under these circumstances, Lord Grey was admitted to bail; but, Lord Berkeley again claiming his daughter, and attempting to seize her by force in the hall, a great scuffle ensued, and swords were drawn on both sides. At this critical moment, the court broke up, and the Judge passing by, ordered his tip-staff to take Lady Henrietta into custody and convey her to the King's Bench; whither Mr. Turner accompanied her. On the last day of term, she was released by order of the Court; and, the business being in some way arranged among the parties during the vacation, the law-suit was not persevered in. Lady Henrietta, herself, is stated to have died, *unmarried*, in the year 1710: consequently, the claim of Turner must have been a mere collusion to save Lord Grey."

359 Archbishop Laud—(Vandyck) . . . . . *A. Robertson, Esq.* 36 15 0

This is a fine copy from the original, by Vandyck, at Lambeth Palace.

360 The Right Hon. James Craggs—(Richardson) . . . . . *A. Robertson, Esq.* 22 1 0

"James Craggs the younger had," says Lady Mary Wortley Montagu, "great vivacity, a happy memory, and flowing elocution: he was brave and generous, and had an appearance of open-heartedness in his manner, that gained him a universal good will, if not a universal esteem. It is true there appeared a heat, a want of judgment, in all his words and actions, which did not make him very valuable in the eyes of cool judges; but Madame Platen (mistress of King George the First) was not of that number. She gave him a first proof of her affection by introducing him to the favour of the Elector, who named him Mr. Cofferer [to the Prince of Wales], at his first

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£ s. d.

accession to the crown of England." Craggs had introductions to the notice of George the First, and other claims to official distinction, besides those recorded by Lady Mary Wortley Montagu's love of scandal. Early in life, he was sent by his father to Hanover; went thence to the Court of Turin, removed to Barcelona, and, in the absence of Lord Stanhope, acted as minister-plenipotentiary to the Emperor. He was again sent to Hanover by the Lords of the Privy Council, in July, 1714, with the letter announcing to the Elector the dangerous illness of Queen Anne, and returned in August, bringing a letter, from King George the First, to the Lords Justices of the kingdom. In 1717, he was made Secretary-at-War; and in 1718, Secretary of State. He died of small-pox on the 15th of February, 1720, aged 35, and was buried in Westminster Abbey.

Gay, in his verses, entitled "Mr. Pope's Welcome from Greece," written on the completion of Pope's translation of the Iliad, described Craggs thus:—

"Bold, generous Craggs, whose heart was ne'er disguised."

And Pope, in his Epistle to Addison, says—

"Then shall thy Craggs (and let me call him mine)  
On the cast ore another Pollio shine;  
With aspect open shall erect his head,  
And round the orb in lasting notes be read.  
Statesman, yet friend to truth, of soul sincere,  
In action faithful, and in honour dear,  
Who broke no promise, served no private end,  
Who gained no title,\* and who lost no friend,  
Ennobled by himself, by all approv'd,  
Praised, wept, and honoured, by the Muse he lov'd."

In 1719, Pope, whose capability for flattery was only equalled by his ready satire, addressed young Craggs as follows:—

"A soul as full of worth as void of pride,  
Which nothing seeks to shew or needs to hide,  
Which nor to guilt nor fear its caution owes,  
And boasts a warmth that from no passion flows;  
A face untaught to feign, a judging eye  
That darts severe upon a rising lie,  
And strikes a blush through frontless flattery:  
All this thou wert; and being this before,  
Know kings and fortune cannot make thee more."

Pope also superintended the erection of the monument to his memory, in Westminster Abbey; on which, the last six lines of the above extract from the Poet's "Epistle to Addison" are inscribed.

\* When the Bill for restricting the King's power to the creation of only six peerages was brought down from the House of Lords, in 1719, it was understood that Craggs, who supported it in opposition to Walpole, was selected for one of the number if that Bill passed into a law.

- |     |  |    |   |   |
|-----|--|----|---|---|
| 361 | Gaston d'Orleans, brother to Louis XIII.—(Vandyck) <i>J. H. Gurney, Esq.</i>   | 42 | 0 | 0 |
| 362 | Frances Stuart Duchess of Richmond, in a yellow satin dress—whole length—(Lely) . . . . . <i>J. M. and S. M. Smith</i> | 71 | 8 | 0 |

Frances Stuart, wife of Charles Stuart Duke of Richmond and Lenox. This very beautiful portrait has been purchased of Messrs. Smith by Lord Blantyre, since the sale. This lady is celebrated in "Grammont's Memoirs" as "La Belle Stuart." She was a maid of honour to Queen Catherine, and one of the chief ornaments of the court of Charles II. Her ascendancy over that monarch was early acquired, but she does not appear to have yielded to his flattery so readily as some of her fair companions. Grammont mentions one circumstance of a curious nature:—"The King having been presented with a magnificent calash, Lady Castlemaine, thinking that it would set off a fine figure to great advantage, desired his Majesty to lend her this wonderful carriage to appear in the first fine day in Hyde Park. Miss Stuart had the same wish, and requested to have it on the same day. As it was impossible to reconcile these two goddesses, whose former union was now turned into mortal hate, the King was very much perplexed." Grammont adds that the ladies severally threatened, and after some time the King, whose partiality for Miss Stuart outweighed every other feeling, pronounced in her favour; a result which nearly drove Lady Castlemaine to desperation, while it is believed to have cost her fair rival some of her innocence. There can be no doubt "La Belle Stuart" would have been Queen of England had the King been as free to give his hand as he was to surrender his heart; however, at this period the Duke of Richmond took it into his head either to marry her or to die in the attempt, and his suit at length prevailing, they were duly espoused. To Charles's partiality for his graceful and accomplished cousin Frances Stuart, we owe the elegant representation of Britannia on our copper coin. She is said to have been the only woman with whom the King was ever really in love, and it was from one of the medals, struck to perpetuate his admiration of her delicate symmetry, that Britannia was stamped in the form she still bears on our halfpence and farthings.

THE STOWE CATALOGUE.

363	Charles V., in armour—(Titian) . . . . .	<i>A. Robertson, Esq.</i>	£	s.	d.
			33	12	0
364	Charles II.—whole length—presented by Sir Richard Temple—(Lely)	<i>Rutley</i>	16	16	0

Charles II., when he ascended the throne, was thirty years of age: he was crowned on the 22nd of April, 1661, and married to Catherine of Braganza, the Infanta of Portugal, on the 21st of May, 1662. Some overtures had been made by the father of this princess to Charles I., as far back as the year 1644, when she was only seven years of age, and Charles, then Prince of Wales, only fourteen, but her being a Roman Catholic seems to have prevented their being accepted. The expediency of choosing a Protestant queen was on the present occasion suggested by many of the lords, but Charles asked where he should find one. Several German princesses were mentioned, but, "Odds fish," exclaimed the King, "they are all dull and foggy." The selection of Catherine has been attributed to Clarendon, who, as she was said to be incapable of bearing children, naturally chose her, as he did not wish to deprive the Duke of York of the succession. Her promised portion of £500,000 rendered the marriage acceptable to Charles; but a sight of the portrait of the dark-eyed Infanta is said to have had some effect upon his decision. This very portrait was in the possession of Horace Walpole, and lately sold at the dispersion of the Strawberry Hill collection, to Viscount Holmesdale, for thirty-two guineas. Catherine is there represented as a lovely, glowing brunette, with enchanting dark eyes, and a rich profusion of chesnut hair. After Charles's marriage, his first great difficulty was to reconcile his new queen to his mistress, Lady Castlemaine. He had previously endeavoured to stifle the jealousy of the latter, by promising that on his union she should be made one of the ladies of the queen's bedchamber. Accordingly, at the head of the list of appointments, Catherine was startled with seeing the name of the dreaded Lady Castlemaine, of whom she had received previous notice. She instantly drew her pen across it, and, according to Pepys, cut short all remonstrances by telling the King he must either accede to her wishes, or send her back to Lisbon. Charles yielded at the time, but again tried the experiment by presenting his mistress to her majesty before the assembled court. Not having distinctly heard her name, Catherine, to the surprise of every one, received her graciously, and permitted her to kiss her hand. A whisper from one of her Portuguese ladies admonished her of the fact. Her colour instantly changed; her eyes suffused with tears; and the blood gushing from her nostrils, she was carried from the apartment in a fit.

365	Sarah Jennings Duchess of Marlborough—given by her to Mr. Craggs—(Kneller) . . . . .	<i>J. S. Caldwell, Esq.</i>	16	16	0
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This portrait was purchased at the sale by Mr. Owen, of New Bond Street, who subsequently disposed of it to its present owner.

366	James II., in his coronation robes—presented by the King to Sir Richard Temple—(Lely) . . . . .	<i>Rutley</i>	22	1	0
367	Thomas Howard Duke of Norfolk, in armour—(Vandyck) <i>J.H. Gurney, Esq.</i>		36	15	0

This portrait represents Thomas Howard Earl of Arundel, K.G. This nobleman was by descent sixth Duke of Norfolk; but, in consequence of the attainder of his family, for many years he bore the title of Lord Maltravers only. In 1603, he was, by Act of Parliament, restored in blood to all the honours forfeited by his father—to the title of Earl of Arundel and Surrey, and to the baronies which had been possessed by his grandfather, the fourth Duke of Norfolk. He was a great promoter of the fine arts, and a famous collector of paintings and sculpture, especially of the antiquities of Greece and Rome. His purchase of the celebrated Arundel Marbles, which were subsequently presented by his grandson, Henry, ninth Duke of Norfolk, to the University of Oxford, afforded important additions to modern knowledge on the chronology of Greece. He died in 1646, before the dukedom had been restored to the family.

368	Anne Countess of Southesk—(Lely) . . . . .	<i>Farrer</i>	84	0	0
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This beautiful original portrait of Lady Southesk has been purchased since the sale by James Dorington, Esq., of Hanover Square. The Marquis of Lansdowne was a competitor for its possession at the sale.

369	Count Gondomar, in a black dress—whole length—(Velasquez) . . . . .	<i>J. H. Gurney, Esq.</i>	53	11	0
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Count Gondomar. This nobleman was ambassador from the court of Spain in the reign of James I. The portrait is a very fine one, and has been engraved by Cooper. This picture was some years since entrusted to Mr. Woodburn for the purpose of being cleansed: one of the first visible effects of that gentleman's skill was the production of a large dog sitting by the figure, which had been entirely obliterated by dirt and varnish.

THE STOWE CATALOGUE.

- 370 Nell Gwynne—whole length, in yellow and blue dress—(Lely) . . . . . 105 0 0  
*Durlacher, Jun.*

This is a very beautiful portrait of the gay and volatile Nell Gwynne. Of the early part of Nell's life, little is known except what may be collected from the lampoons of the times, in which it is said that she was born in a night cellar, sold fish about the streets, and rambled from tavern to tavern entertaining the company with songs. She was next taken into the house of Madame Ross, a noted courtesan; and afterwards admitted into the theatre, where she became the mistress of both Hart and Lacey, the celebrated actors. She belonged to the King's company at Drury Lane, in 1668, when she performed in Dryden's play of "Secret Love;" after which she may be traced every year until 1672, when she quitted the stage. Pepys, in his Diary (March 2, 1666-7), says, "After dinner with my wife to the King's house to see 'The Maiden Queen,' a new play of Dryden's, mightily commended for the regularity of it, and the strain and the wit; and the truth is, there is a comical part done by Nell, which is Florimell, that I can never hope to see the like done again by man or woman." Bishop Burnet speaks of Nell in these terms:—"Gwyn, the indiscreetest and wildest creature that ever was in a court, continued to the end of the King's life in great favour, and was maintained at a vast expense. The Duke of Buckingham told me that when she was first brought to the King, she asked but £500 a-year, and the King refused it. But when he told me this about four years after, he said she had got of the King above £60,000." Mr. Pennant says:—"She lived at her house in what was then called Pall Mall. It was the first good house on the left hand of St. James's Square as we enter from Pall Mall. At this house she died in the year 1691, and was pompously interred in the parish church of St. Martin's in the Fields, Dr. Tension, then Vicar, and afterwards Archbishop of Canterbury, preaching her funeral sermon. This sermon was afterwards brought forward at Court to impede the Doctor's preferment; but Queen Mary having heard the objection, answered—'What then?' in a sort of discomposure to which she was but little subject; 'I have heard as much: this is a sign that that poor unfortunate woman died penitent; for if I can read a man's heart through his looks, had not she made a pious and christian end, the Doctor could never have been induced to speak well of her.'"

- 371 The Marquis of Granby—whole length, leaning on a mortar, an engagement in the background—(Sir J. Reynolds) . . . . . 210 0 0  
*T. B. Brown, of Howland Street*

A very fine portrait of this celebrated General, in an admirable state of preservation.

- 372 The Marquis de Vieuville, in a white dress and black cloak—whole length: he was killed at the battle of Auburne Chase—(Vandyck) *Town and Emanuel* 220 10 0

A superb portrait, now added, we believe, to the Marquis of Breadalbane's collection. This nobleman came to England in the train of the Comte de Harcourt, Ambassador from France to Charles I. He fought on the King's side at the battle of Auburne Chase, where he was killed by a stray shot while walking off the field. This picture has been privately engraved.

- 373 The church of Dort, with boats on the river—(Van Goyen) *Walesby* 18 18 0

- 374 A musical conversation of a cavalier and lady, a page pouring out wine—(Palamedes) . . . . . *King and Stone* 27 6 0

- 375 St. Peter delivered from prison: in the foreground a group of soldiers, who have been gaming, are sleeping under the powerful light of a lamp—(Steenwyck) . . . . . *G. Moffat, Esq., M.P.* 94 10 0

This beautiful picture formerly belonged to George Villiers Duke of Buckingham, by whom it was presented to the Countess of Shrewsbury. It was among the pictures removed from Avington to Stowe some few years since.

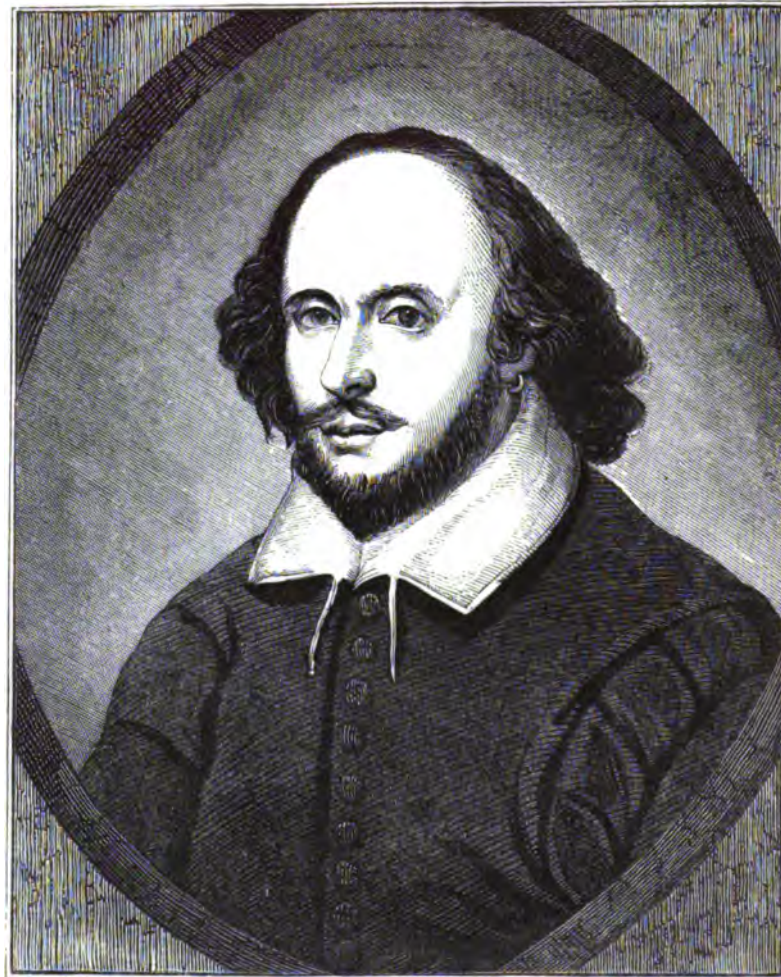
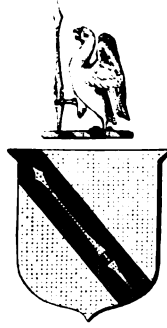
- 376 The adoration of the Magi—(P. Veronese) . . . . . *P. Norton, Esq.* 10 10 0

- 377 St. Francis, his hands clasped in prayer—(Guido) . . . . . *The Misses Yardley* 11 0 6

This picture is by Mola.

- 378 The shore at Scheveling, with a fish-market, and numerous boats and figures—(Van Goyen) . . . . . *A. Robertson, Esq.* 30 9 0





THE CHANDOS PORTRAIT.

# THE STOWE CATALOGUE.

- |   |  | £                         | s.  | d.   |
|---|--|---------------------------|-----|------|
| 379   | View on the Tiber, with figures landing merchandise, and boys bathing—<br>(Tassi) . . . . .                          | <i>A. Robertson, Esq.</i> | 25  | 4 0  |
| 380   | Minchenden House, Southgate, with extensive landscape and water, and<br>figures in the foreground—(Wilson) . . . . . | <i>Lord Leigh</i>         | 204 | 15 0 |
| <p>This beautiful landscape was purchased by Mr. Redfern for Lord Leigh, who, as before stated, is a lineal descendant of the Chandos family. Minchenden House was one of the favourite seats of the last Duke of Chandos, and this picture—in which the fine champagne country near Southgate is exquisitely depicted—was painted expressly for the Duke by Wilson, the celebrated landscape painter. The view is taken from an elevated position at some distance from the mansion, which is seen about the centre of the picture, seated among ambrosial woods and pastures. The Duke paid Wilson £70 for the picture, and the painter's receipt for that amount is still preserved. Minchenden House was built by John Nicoll, Esq., and is situated on or near the site of an ancient mansion, called Arnold's, which belonged in the last century to John Weld, Esq., ancestor of the Welds of Lulworth Castle. It passed into the Chandos family by the marriage of Margaret, sole heiress of Mr. Nicoll, with James Marquis of Carnarvan, afterwards the last Duke of Chandos. It was for many years the residence of the Duchess Dowager of Chandos; and on her decease, in 1813, it passed to the Marquis of Buckingham, in right of his lady, daughter and heir of the last Duke of Chandos. The estate was sold by the Duke of Buckingham, in 1839, to a gentleman named Walker, for £14,000.</p> |  |                           |     |      |
| 381   | Caernarvon Castle, with peasants and cattle—(Ditto) . . . . .  | <i>J. H. Booth, Esq.</i>  | 115 | 10 0 |
| <p>Another fine landscape by the same clever master.</p>  |  |                           |     |      |

## THE CHANDOS PORTRAIT.\*

The Chandos Portrait of Shakspeare being the next lot to be offered, the greatest possible anxiety and interest was here exhibited by the company present. The picture was thus described in the catalogue:—

- 382 The celebrated Chandos Portrait of Shakspeare. This renowned portrait is presumed to be the work of Burbage, the first actor of Richard III., who is known to have handled the pencil. It then became the property of Joseph Taylor, the poet's Hamlet, who, dying about the year 1653, left it by will to Sir William D'Avenant. At the death of Sir William, in 1653, it was bought by Betterton, the actor, and when he died, Mr. Robert Keck, of the Inner Temple, gave Mrs. Barry, the actress, forty guineas for it. From Mr. Keck it passed to Mr. Nicoll, of Minchenden House, Southgate, whose only daughter and heiress, Margaret, married James Marquis of Carnarvan, afterwards Duke of Chandos, from whom it descended in right of his wife, Anna Eliza, the late Duchess, to the present Duke of Buckingham and Chandos . . . . . *Earl of Ellesmere* 372 15 0

When the picture had been brought forward, and placed upon the easel,

Mr. Manson addressed his audience—among whom the greatest attention prevailed—to the following effect:—He said he believed no doubt whatever existed among all lovers of Shakspeare as to the portrait now before them being a genuine production, and the exact verisimilitude of the great bard. In addition to the pedigree which the catalogue contained, he might inform them that Sir William D'Avenant—a celebrated admirer of the poet—had thought so highly of the portrait as to employ Kneller to make a copy. He could not pretend to put a value upon so important a picture, but felt satisfied any offers he might receive would be in character with the high worth of the interesting relic he had the honour to submit to them.

Mr. Manson having asked for a bidding—

Mr. Ryman (of Oxford) began with £50.

\* See Appendix (Lot 323).

## THE STOWE CATALOGUE.

£ s. d.

Mr. Manson (addressing Mr. Ryman) said good humouredly : That is not as it ought to be, Mr. Ryman ; but I will take your bidding nevertheless.

From £50 the price gradually ran up to £200, the chief bidders being J. Nicoll, Esq., of Neasdon House, stated to be a descendant of the Nicolls of Minchenden House ; Mr. Ryman, of Oxford ; Mr. Farrer, of Wardour Street ; and Mr. Rodd, of Little Newport Street. Mr. Farrer here parted company. Mr. Nicoll went up to nearly 300 guineas, and from that point Mr. Ryman and Mr. Rodd had the bidding to themselves. The advances were not made rapidly ; indeed, Mr. Manson appeared to use his most persuasive powers in order to induce Mr. Ryman—generally a very bold purchaser—to go on. On, however, he did go, up to 350 guineas, when Mr. Rodd, making another advance of five guineas, Mr. Ryman retired, and left Mr. Rodd the possessor of the portrait for 355 guineas. Immediately after the hammer fell, it was ascertained that Mr. Rodd had been instructed by Mr. John Payne Collier, and that the portrait was purchased for the Earl of Ellesmere.

382\* Wreckers off Calais—the celebrated engraved picture—(Stanfield).

*R. H. Grundy* 430 10 0

This beautiful picture (which has been engraved by Quilley) was painted by Stanfield for Mr. Watson Taylor, and purchased by the present Duke of Buckingham, at the sale of that gentleman's effects, for 300 guineas. It is now the property of John Naylor, Esq., of the Manor House, Cheshire, who is forming a gallery of modern pictures. It was put in at 200 guineas, and after a somewhat languid competition knocked down at the sum quoted to Mr. Grundy, who purchased it for Mr. Naylor. Up to a very recent period, this picture has been preserved at Wotton, one of the seats belonging to the Duke of Buckingham, in his native county. The Stowe and Wotton estates were united by the marriage of Richard Grenville, of Wotton, with Hester, second daughter of Sir Richard Temple, Knight and Baronet, of Stowe. The manor was in the possession of the Grenville family early in the sixteenth century. It is situated about eleven miles from Aylesbury, and nine south-east from Bicester. It contains about 2000 acres, of which about one-fifth is arable, 800 acres woodland, and the remainder meadow and pasture, including very extensive gardens and pleasure-grounds, belonging to the mansion-house, and a lake of about 70 acres. This estate once belonged to Edward Stafford Duke of Buckingham, who was attainted and beheaded, in 1521, when it became forfeited to the crown. The manor passed, in 1522, to Sir Thomas Palmer, Knight, from whose descendants the Grenvilles purchased it. After passing through many generations, in 1527, the manor was inherited by Edward Grenville, Esq., who was Sheriff of Bucks and Bedfordshire ; and married Isabel, daughter of Thomas Denton, Esq., of Caversfield. He was succeeded by his son Edward, who died in 1587. The estate then passed to his next brother, Richard Grenville, who died in 1604. The grandson of this Richard Grenville was Sheriff of Bucks in 1641, and in 1642, one of the Deputy Lieutenants of that county, having for his colleagues, the celebrated John Hampden, Arthur Goodwin, of Winchendon, and others, whose appointments were made by the authority of the Parliament. In 1643-4, he commanded a troop of horse in the Parliamentary army, and in 1646, was one of the Justices of the Peace for the county. He was succeeded by his only son and heir, Richard Grenville, who was Sheriff of Bucks in 1671, and married Eleanor, daughter of Sir Peter Temple, Knight. This gentleman died in 1719, and was succeeded by his son Richard, who, as above described, married Hester, second daughter of Sir Richard Temple, Knight and Baronet, of Stowe. This Richard Grenville was one of the representatives for Wendover, in 1 George I., and afterwards for Buckinghamshire, until his death, in 1726, leaving his wife Hester surviving him. This lady, being the heiress of her brother, Sir Richard Temple, who had been created Viscount and Baron Cobham, of Cobham, in Kent, (with remainder to the heirs of his body, and in default, the title and dignity of Viscountess and Baroness Cobham to descend to the said Hester Grenville and her heirs male), became possessed of the estates of her ancestors, and in 1749, was further advanced to the dignity of Countess Temple, and in remainder the title of Earl Temple to her heirs male. After the death of Richard Viscount Cobham, the magnificent seat of Stowe coming into the possession of the Grenvilles, Wotton was made the residence of a junior branch of the family. The old house, which was commenced by Richard Grenville, Esq., in 1704, and completed in 1714, was built on a site a little north-west of the ancient mansion, and on more elevated ground. It was a spacious regular building of brick, with stone pilasters, cornices, &c., a flight of steps to the principal entrance, and two square wings connected with the body of the house by semi-circular colonnades. The site is by no means imposing, and the grounds in general are low and flat. The gardens and pleasure-grounds are varied by plantations, and a lake of fifty or sixty acres, but the views are confined, and the deep clayey soil is an obstacle to improvements which might otherwise be effected. The fertility and verdure prevailing around Wotton are however remarkable, and there are abundance of forest trees of immense growth and great beauty : one celebrated oak-tree near the house measures twenty-four feet in girth, and overspreads an area of fifty yards in diameter. The saloon and staircase of the old mansion were painted by Sir James Thornhill, who was employed here, and resided almost constantly at Wotton during three years, "being engaged at a salary of £1000 per annum and his board ;" and the drawing-room and other apartments were decorated with many beautiful carvings by Grinling Gibbons. These, however, with the house itself, its costly furniture, pictures, and contents of the library, were wholly destroyed by an accidental fire, which broke out on the night of the 29th of October, 1820, and raged with so much violence that the present Duke and Duchess of Buckingham (then Earl and Countess Temple), their infant daughter, the domestics, and a visitor, by whom the conflagration was first discovered, escaped with great difficulty. The building was completely burnt down in a few hours. The fire is supposed to have originated from a stove in the nursery, which was contiguous to a closet containing books and papers. The mansion was re-built by the late Duke of Buckingham, but abridged of some of its principal apartments, and not improved in its architectural appearance. Sir John Soane was the architect employed.

Amount realised by Twenty-third Day's Sale £5219:4:6.



## THE TWENTY-FOURTH DAY'S SALE.

FRIDAY, SEPTEMBER 15.

THE catalogue for this day consisted of only fifty-six lots, but the Pictures composing it being, with scarcely an exception, first-class works, the interest excited by their disposal was very great, and before the proceedings commenced the Saloon was thronged with company. The Great Rembrandt, which was of course the feature of the day, had been removed from the State Bed-room into the North Hall during the night, and when the company entered this morning, they had an opportunity of analysing its beauties more closely than heretofore, with the advantage of a much better light: with regard to its genuineness and marvellous beauty, but one opinion was expressed. The Cuyp and the Salvator Rosa were displayed in the Music-room, and also came in for a full share of admiration.

### DRAWING-ROOMS.

The Pictures from the Drawing-rooms were first offered, commencing with—

		£	s.	d.
383	An engagement of cavalry, in which they are contending for a standard— (Wouvermans) . . . . .	Bought by Durlacher, Jun.	46	4 0
384	A view in the Apennines, with a peasant watering cattle near a cascade— (G. Poussin) . . . . .	J. Robson, Esq.	31	10 0
385	A river scene, with a man driving a mule—the companion—(Ditto) . . . . .	J. H. Gurney, Esq.	23	2 0
386	A dance of satyrs, in a landscape, with water and a woody foreground— (P. Brill) . . . . .	R. M' Cabe, Esq.	16	16 0
This picture is delicately coloured, and finished with minute attention, even to a blade of grass.				
387	Vertumnus and Pomona—(Tintoretto) . . . . .	Stanger	11	0 6
388	David playing on the harp, before an altar in the Temple—(P. Lastman)	Barnard	31	10 0

A composition of numerous figures. King David is represented playing on the harp, and the artist has introduced a portrait of himself playing upon a violin. This picture was painted by Lastmann, who was for some time the instructor of Rembrandt. It was purchased by the late Marquis of Buckingham, at the particular recommendation of Sir Joshua Reynolds, who considered it a very curious and valuable painting. Lastmann was generally scrupulously correct in the costume of his figures, and the drawing of his vases and instruments; but, perhaps, derived more celebrity from having been the master of Rembrandt than from the productions of his own pencil.

# THE STOWE CATALOGUE.

- 389 The marriage of St. Catherine—inscribed, and dated 1504—(G. Bellini) # . 4  
*C. L. Eastlake, Esq., R.A.* 37 16 0
- This is a very rare and beautiful cabinet picture, remarkable for its smoothness of finish. It is not, as stated, by Giovanni Bellini, but by a scholar of that master, whose name appears on a small scroll at the bottom of the picture, with the date, thus:—  
 "1504. Andreas Cordelle Agli dissipulus [sic] Iouanis Bellini pinxit."  
 This scroll appears to have been imperfectly observed in the compilation of the original catalogue, and the picture was hence described as by Bellini. Mr. Manson, however, referred to the mis-description when the lot was submitted to-day, and gave the name of Andreas Cordelle as the painter. For an account of this now rare master, the reader is referred to Zanetti, "Della Pittura Veneziana," p. 66; and to Dr. Waagen's "Kuntswerke und Künstler in England," vol. ii., p. 328. This picture has the figure of St. John introduced. It is considered to have been one of the cheapest works sold in the collection.
- 390 The conception of the Virgin, with infant angels—(Murillo) . . .  
*S. M. Mawson, of Berners Street* 58 16 0
- This picture was bought by Mr. Mawson for the Marquis of Hertford.
- 391 The glorification of the youthful Christ—the companion—(Ditto) *Ryman* 30 9 0
- 392 The daughter of Herodias with the head of St. John, with a female by her side, and an infant angel bearing the reed cross of St. John—(O. Mari-nari) . . . . . *Edwards* 29 8 0
- In the private catalogue, this picture is described as by Giulio Romano.
- 393 A view in the Mediterranean, with a storm, and a ship striking on breakers: in the foreground are figures saved from the wreck of another vessel, fragments of which men are dragging on shore; a round tower and fortress are seen on the rocky coast—(Vernet) . . . *Farrer* 162 15 0
- A very fine specimen of Joseph Vernet, now added to the collection of Lord Ward.
- 394 A landscape, with two shepherds crossing their crooks for a goat to leap over: other goats and sheep are under a tree near a river—(Cuypp) *Rev. G. Gleed* 63 0 0
- An early specimen (if by Cuypp).
- 395 A view of Rotterdam, from the river, with a royal yacht under sail saluting, and other vessels in a breeze—(Backhuyzen) . . . *Blore* 42 0 0
- 396 A kitchen, with a lady and her son superintending the preparations for a feast; she is seated in the foreground; in the background are numerous joints and poultry at the kitchen fire—(Teniers) . . . *T. B. Brown* 75 12 0
- A fine picture, displaying all the characteristics of this clever painter.
- 397 St. Catherine reading a book, and holding a sword in her right hand: in the background is a romantic landscape, with figures—(A. Durer) . . .  
*Town and Emanuel* 157 10 6
- 398 St. Barbara, with a book in her left hand: she is standing near a tower—the companion—(Ditto) . . . *Town and Emanuel* 168 0 0
- The two preceding pictures are very interesting specimens of early German art, though it is doubtful whether they can be attributed to the pencil of Albert Durer. An active competition was kept up for their possession between Mr. Emanuel and Mr. Farrer, respectively for the Marquis of Breadalbane and Lord Ward. Mr. Farrer succumbed at last, though apparently with some unwillingness.

# THE STOWE CATALOGUE.

- 399 Prince Maurice of Nassau, and Prince Henry of Prussia, on grey chargers  
—(Vandyck) . . . . . *Russell* 73 10 0
- These portraits are described in the private catalogue as "A Sketch by Vandyke." Mr. Russell purchased them to-day for the Baron Meyer Rothschild.
- 400 Portrait of the painter—from the collection of the Earl of Besborough—  
(Raffaële) . . . . . *Earl Spencer* 55 13 0
- 401 The Virgin and Child, with St. John and St. Elizabeth—(Rubens) *Ryman* 86 2 0
- A remarkably fine picture.
- 402 Judith with the head of Holofernes—(P. Veronese) . *C. Birch, Esq.* 23 2 0
- 403 Head of Christ; his hands crossed upon his breast in adoration: the head  
raised, and full of exquisite character—(C. Dolce) . *Mr. "Jones"* 168 0 0
- This fine picture—of which there is a duplicate in the Berlin Museum—was announced by the auctioneer to have been purchased for a "Mr. Jones." The Editor believes the purchaser will be more correctly described as J. E. Fordham, Esq., of Melbourne Bury, near Royston. The picture has been engraved by Cooper.
- 404 Head of the Virgin, in a blue drapery; her hands clasped—oval—(Ditto)  
*Farrer* 183 15 0
- A beautiful picture, of undoubted originality. Mr. Farrer, who had run "Mr. Jones" very hard for the possession of the last subject, secured the possession of this for Lord Ward. Like the last picture, this has also been engraved by Cooper.
- 405 Diane de Poitiers at her toilette, her head richly decked with jewels, a  
muslin drapery falls from her neck: on a table before her is a casket of  
trinkets, and an attendant is at a robe-chest in the background—  
(L. Da Vinci) . . . . . *Ryman* 111 6 0
- A very curious and beautiful portrait, described in the private catalogue as "La Belle Ferronière, mistress to Francis I. of France." This picture, which was one of the most remarkable in the collection, bears a great resemblance to a portrait preserved in the Versailles collection. It is probably by Primaticcio, or a disciple of the Fontainebleau school, but certainly not by Leonardo da Vinci. The muslin drapery over the figure is exquisitely painted, and the portrait altogether is admirably finished. It has lately hung in the State Dressing-room.
- 406 The enraged prisoner—supposed to represent the confinement of John  
Duke of Cleves, by his father, for insanity, with two black boys to  
attend on him—(Rembrandt) . . . . . *Snare, of Reading* 85 1 0

This picture was purchased by Mr. Snare of Reading, the owner of the "Velasquez portrait of Prince Charles," exhibited in London some time since. In the private catalogue, the following note is appended to this painting:—"There is a duplicate of this subject (except that the black boys are not introduced) in the Royal Collection at Berlin, where it is said to represent Adolphus, grandson of the Prince d'Egmont, who was imprisoned by order of the Duke of Burgundy, for a conspiracy against his own father, who appears at the window above, and against whom, with clenched fists, he is vowing revenge. It was exhibited in the Louvre in 1812, and subsequently at St. Cloud, from whence it was claimed and restored in 1815. A third repetition of this picture is in the Musée at Dresden. It has also been called Samson in the prison-house at Gaza." In Kugler's "Handbook of the German, Flemish, and Dutch Schools of Painting," the picture in the Berlin Museum is thus referred to:—"One subject, decidedly his *master work*, represents the tyrannical Prince, Adolphus of Gueldres, who lived about the middle of the fifteenth century. He had surprised his father, the old Duke Arnold, by night, and imprisoned him in a tower of the Castle of Baeren, in order to constrain him to abdicate. 'Arnold,' (thus Adolphus answered the Duke of Burgundy, who endeavoured to heal the strife between the father and son,) 'Arnold has been duke for four-and-forty years, it is now but fair that I should take my turn.' In the picture, we see the prison, at the window of which appears the aged Duke, apparently summoned to hold a parley with his son: in front of him stands Adolphus,

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£ s. d.

gorgeously dressed, and with the train of his princely robe borne by two Moorish boys. He raises his clenched fist at the old man, and glares at him with eyes full of rage; his thick Samson-like hair is matted round his head, wild as a horse's mane. We see with horror, by the fierceness of his gestures, that he will not shrink from any means to obtain what he wishes. The picture has a tragic grandeur, such as Shakspeare, perhaps, alone, in his Richard III. was capable of conceiving. It is so powerful in colour, and in effects of light, that it would be difficult, in these respects, to find its equal." The picture sold to-day, which is well known from the engraving by Schmidt, is now the property of J. Booth, Esq., of Glendon Hall, near Kettering.

- 407 Interior, with a man and woman lighting a pipe: in another apartment, in the background, four boors are at cards, near a chimney. 18 inches by 14½ inches—(Teniers) . . . . . *Blore* 99 15 0
- 408 Interior of a Jewish synagogue, with figures in rich costume, and a Levite bringing a lamb to sacrifice—(De Guelder) . . . . . *Anthony* 42 0 0
- This painter was a scholar of Rembrandt, and closely imitated his master's style.
- 409 Judas casting down the thirty pieces of silver before the Sanhedrim—(Rembrandt) . . . . . *Davis* 32 11 0
- 410 A negro armed with bow and arrows, richly attired—(Ditto) *S. M. Mawson* 263 11 0
- A superb picture, with all the fine effects of the master crowded into a very small canvas. The figure is half-length. Mr. Emanuel was anxious to secure this subject, as it was said, for the Marquis of Breadalbane; but, Mr. Mawson, holding instructions from the Marquis of Hertford, outbid him, and the picture is now at Dorchester House.
- 411 The sea-shore near Scheveling, with fishing-boats lying off, and the sea washing in over a clear sand: at the shore are groups of figures—(Ruysdael) . . . . . *P. Norton, Esq.* 40 19 0
- 412 Laban searching for the images in Rachel's tent: he is removing a rich carpet which has been thrown over some utensils; Jacob stands behind Rachel, who is seated on a sheaf of corn—(Victoor). *A chef d'œuvre* of this capital painter . . . . . *A. Robertson, Esq.* 110 5 0
- This picture, described in the Catalogue as by Victoor, is said to be by Gerard Dow, whose initials, "G. D.," are inscribed in one corner of the canvas. Mr. Manson alluded to the erroneous description when the lot was submitted, and remarked that he felt perfectly satisfied the picture was by Gerard Dow. This artist is generally understood to have confined his pencil to small pieces, and Pilkington implies that his largest pictures did not exceed three feet square. The present work is above five feet square, but finished with that peculiar neatness and patient detail for which Dow was so celebrated. The subject is taken from the thirty-first chapter of Genesis, where Rachel is described as secreting the stolen gods from Laban and Jacob. She is represented sitting on a bundle of wheat, in one corner of the picture, with two old men and a boy behind her. The tent is strewn with culinary utensils. The composition, colouring, and expression are very fine; and the ears of wheat and other minute parts are touched with wonderful precision.
- 413 A landscape—sunrise, with a man driving a flock of sheep through a stream which crosses a road: on a high bank on one side is a cottage, on the other a noble group of oaks at the entrance to a wood—(Ruysdael) . . . . . *J. E. Fordham, Esq.* 72 9 0
- 414 The infant Christ sleeping in the lap of the Virgin, who is preparing his cradle: St. Joseph is contemplating them from behind—(Rubens). From the Duke of Cumberland's collection . . . . . *H. Tubb, Esq.* 36 15 0

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- 415 The standard-bearer. The artist has represented himself in a velvet cap and feather, with a cuirass and mantle: he bears a white standard, on which a powerful light gives wonderful relief to the head, which is full of character—(Rembrandt) . . . *W. Wakeford Attree, Esq.* 54 12 0
- 416 Two sportsmen, with a hawk and dogs, in conversation with an old man near a village—the roof of a château seen in the distance—(Teniers) *Chaplin* 73 10 0
- 417 A jetty, with fishing-boats and figures, and a man-of-war lying at anchor —(Backhuysen) . . . . . *P. Norton, Esq.* 51 9 0
- 418 Head of his mother—(Denner). A capital specimen of this wonderful painter . . . . . *A. Robertson, Esq.* 43 1 0
- 419 The ruins of a Roman bath, with a female peasant in conversation with a man in the water; other peasants have advanced with their cattle, after watering in the pool—(Berghem) . . . *Underdown, of Regent Street* 39 18 0
- 420 Moses deposited in the Nile: the father is departing in grief: the city in the background is relieved by the light of sunset—(N. Poussin). The subject is beautifully treated—from the Orleans gallery *A. Robertson, Esq.* 71 8 0
- This picture was valued to Earl Temple at 800 guineas. It is described in "Buchanan's Catalogue of the Orleans Gallery" as one of the best pictures in the collection.
- 421 Portrait of the painter, when young, in a hat and feather—(Rembrandt) *Agent* 54 12 0
- 422 Venus blinding Cupid, and addressing another who is leaning on her shoulder—(Titian) . . . . . *P. Norton, Esq.* 35 14 0
- 423 A view on the Grand Canal, with a palace and gondolas, and figures—(Canaletti). A brilliant sunshine adds to the beautiful transparency of the water . . . . . *Farrer* 105 0 0
- A fine picture, admirably displaying the beauties of this gifted painter. It is now added to Lord Ward's collection.
- 424 The wife of the painter, as Minerva, armed with a helmet and cuirass, from which falls a rich embroidered velvet drapery; her right hand leans upon a sword, on her left arm hangs the ægis—(Rembrandt) . . . *Roe* 53 11 0
- This picture was purchased by the late Marquis of Buckingham, on the recommendation of Sir Joshua Reynolds. The price it realised to-day was considered totally inadequate to its real value.
- 425 A wooded bank of a river, with fallen timber, and a sandbank in the foreground, and a beautiful sky—upright—(Ruyssdael) . . . *Hume* 169 1 0
- We believe this picture is now added to the Duke of Hamilton's collection.
- 426 A Dutch village on a canal, with brilliant effect of the rising moon, a church and buildings in the foreground, a boat is drawn up, and a man is laying eel-traps—(V. Der Neer). A charming work of the master . . . *Rev. C. H. Townshead, Great Cumberland Street* 56 14 0

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- 427 A Jewish Rabbi, seated, and leaning upon a stick: he wears a velvet hat and feather, with a rich jewel—(Rembrandt). Full of powerful character  
*J. H. Gurney, Esq.* 109 4 0  
 This picture has been engraved by Robert Cooper.
- 428 Three old peasants in conversation, near the door of a farm-house, which a woman is entering, a village and church seen in the background, and a pool of water lighted by a setting-sun, with a beautiful silvery sky—(Teniers). A very important work of this great master. 5 feet 5 inches by 3 feet 8 inches . . . . . *T. B. Brown* 252 0 0  
 A very large and beautiful specimen of the master, pronounced by competent judges to be cheap at 400 guineas.
- 429 St. John baptizing Christ, with two angels attending him, and beautiful groups of infant angels above; on the bank of the river figures are contemplating the scene with deep interest; on the opposite side is a boat and figures, and mountainous distance—(Albano). From the Orleans Gallery  
*J. M. and S. M. Smith* 157 10 0  
 This picture—a very fine specimen—was actually once knocked down at 60 guineas; but Mr. Manson making another bidding, the lot was put up a second time, when the competition between two or three parties became so great, that the price ran to 150 guineas before the hammer again fell. The latter sum is a very moderate amount, if the sum at which it was valued to Earl Temple may be considered as a criterion of its value—viz., 700 guineas.
- 430 A palace on the sea-shore in the Mediterranean, with a round tower in the half-distance; a vessel is approaching the shore; a brilliant afternoon sun illumines the ripple of the waves—(Claude). This capital picture is from the collection of the Earl of Northington *Sir Geo. Warrender, Bart., Clifden* 131 5 0  
 Sir George Warrender bought this picture himself, and was warmly congratulated on his purchase by several friends.
- 431 Roman edifices in ruins; a drove of cattle crossing a ford, and a man in a ferry-boat is approaching a group of figures in the foreground, near a fine group of trees—effect of cool early morning—(Claude) *Edwards* 157 10 0
- 432 Sybilla Persica—(Domenichino). The celebrated picture from the Orleans Gallery . . . . . *S. M. Mawson* 724 10 0  
 This beautiful picture, which has long been esteemed one of the finest productions of the master, excited a very active competition—the chief bidders being Mr. Mawson, Mr. Farrer, and Mr. Emanuel. Its possession was at length secured by Mr. Mawson at the price quoted, and, we believe, it is now added to the Marquis of Hertford's collection. It was valued to Earl Temple at 400 guineas. The frame of this picture—a wonderfully fine piece of Venetian carving—came from the Doge's Palace.
- 433 The Virgin seated, contemplating the Infant in her lap, who extends his hand towards her face—(Vandyck). This picture was presented by George Villiers Duke of Buckingham to the Countess of Shrewsbury *Ryman* 99 15 0
- 434 Mercury and Venus teaching Cupid to read—(Correggio). This beautiful replica was probably brought to England by George Villiers Duke of

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Buckingham, in the time of Charles I., and was given by the Duke, his successor, to the Countess of Shrewsbury, at Avington £ s. d.  
Ryman 157 10 0

This is an early copy from the celebrated Correggio now in the National Gallery, which was purchased from the Marquis of Londonderry, who bought it of the widow of Murat, for a large sum of money.

- 435 A burgomaster in a black dress, seated: he has his right hand raised in the act of speaking; he wears a skull-cap and ruff, and has fine grey hairs—(Rembrandt). This magnificent production is from the Orleans Gallery. 4 feet 4 inches by 3 feet 7 inches—upright . . . Farrer 850 10 0

A magnificent picture, full of character. It was sold out of the Orleans collection for 300 guineas, and subsequently bought by Mr. Woodburn at the sale of Mr. Morland's effects for 400 guineas. Its disposal to-day excited a very active competition: Mr. Hume, for the Duke of Hamilton, bid 800 guineas, but Mr. Farrer adding ten guineas to that amount, secured the picture for Lord Ward.

- 436 The finding of Moses: on the bank of a river the daughter of Pharaoh is seated with arms extended to receive the infant; a cascade falls through rocks on the right, which are surmounted by trees; and in the distance the rocky shore is brilliantly lighted by effect of sunshine, which extends its influence over the whole subject—(S. Rosa). This grand work is painted in the best time of this wonderful master. It was brought to England by William Young Ottley, Esq., as the companion to the celebrated picture in the National Gallery. 6 feet 7 inches by 4 feet Farrer 1050 0 0

This is a very superb picture. We believe, however, it is not the companion to the work in the National Gallery: the companion to the present is engraved in Le Brun's work. Lord Ward has secured the possession of this picture: Mr. Farrer was opposed to the last by Mr. Emanuel, on behalf of the Marquis of Breadalbane.

- 437 Philip baptizing the eunuch: the apostle is in the act of baptizing the eunuch, who is kneeling at the brink of a pool; one negro holds the Books of the Prophets, and another, in the chariot, holds a turban; the chariot is drawn by two grey horses, and sheltered by a rich umbrella; a band of mounted negroes are in attendance. The water-weeds in front are sparkling in a brilliant sunshine, which lights the mountainous distance, and the richly wooded foreground on the right—(Cuyp). 5 feet 6 inches by 3 feet 9 inches . . . T. B. Brown 1543 10 0

This superb picture is one of Cuyp's most glorious works, possessing in the highest degree all the sunshine effects of that admirable master. It was formerly in the possession of M. le Count de Vismes, from whose collection it was purchased, in 1794, by M. le Bas Courmont, for 40,800 assignats. Mr. T. B. Brown and Mr. Farrer were the principal competitors for its possession to-day: Mr. Farrer carried on the bidding bravely up to 1465 guineas, but Mr. Brown making an advance of five guineas, secured it at the price quoted. We believe Mr. Brown is now the owner of two of the finest Cuyps in this country, the second having been purchased at the sale of Lord Coventry's effects.

- 438 The unmerciful servant brought before his lord, between a soldier in a morion, and an aged servant. The lord, who is habited in a turban and rich costume of red silk, is resting one hand on a table, the other is ex-

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£ s. d.

tended towards the culprit, each of the countenances expressing the different emotions in a wonderful manner—(Rembrandt). This, one of the most famous works of the great Dutch painter, was purchased in Amsterdam of the representatives of the family for whom it was painted, and brought away immediately before the entrance of the French troops. It was engraved by Ward forty years since. 7 feet by 5 feet 10 inches .

S. M. Mawson 2300 0 0

This magnificent picture is thus described in the private catalogue :—

"The Unmerciful Servant brought before his Lord.

"The subject of this excellent picture is taken from the parable recorded in the 18th chapter of St. Matthew's Gospel. The Lord is habited in the Asiatic costume; he has evidently risen with displeasure from his seat, and with one hand resting on a table, and the other extended, appears to be uttering the severe reproof and sentence contained in the following verses :—

" 'Then his Lord, after that he had called him, said unto him, O! thou wicked servant, I forgave thee all that debt, because thou desiredst me:

" 'Shouldst not thou also have had compassion on thy fellow-servant, even as I had pity on thee?

" 'And his Lord was wroth, and delivered him to the tormentors, till he should pay all that was due unto him.'

"The implacable servant, with a countenance agitated by guilt and fear, stands on the right of the picture, in the custody of two men, one of whom is a young man, standing in front, wearing a morion helmet; the other is an elderly man.

"This picture was painted in the zenith of the artist's powers, for a merchant of Amsterdam, from the representatives of whose family it was purchased by an English collector, who escaped with it in the night before the French troops entered that city during the last war; and from him it passed to the present Duke of Buckingham."

The character of the painting, and the expression of the different figures, is admirably conveyed in the frontispiece to the present volume, which has been engraved from Ward's celebrated plate of the same picture, published about forty years since.

Mr. Manson introduced the picture with a few appropriate remarks, referring the company to the North Hall for a view of the work—the size and weight of which rendered its removal a matter of risk and difficulty. Having concluded his observations, the bidding was commenced by Mr. Farrer, who offered 1000 guineas. The following note of the succeeding biddings may probably be interesting to some readers. After a momentary pause, Mr. Farrer's offer was followed by an advance of fifty guineas from another part of the Saloon; the next bidding of 1100 guineas was made by Mr. Farrer; upon which, Mr. Mawson, who sat immediately beneath the rostrum, startled his rivals by advancing at once to 1400 guineas. From this point, biddings of twenty, fifty, sixty, and seventy guineas succeeded, Mr. Mawson again heading his competitors with the offer of 1600 guineas. Mr. Farrer here added 100 guineas to the price; on which, Mr. Mawson, who seemed determined to secure the picture, again advanced to 2000 guineas. This had the effect of creating a lull in the bidding, and offers of fifty, sixty, and seventy guineas were next quoted. From 2070 the biddings advanced to 2100 guineas. Mr. Farrer made the next offer of 2150 guineas; but Mr. Mawson adding fifty guineas to this large amount, the picture was declared to be his for 2200 guineas. The Marquis of Hertford's rich collection is thus increased by the acquisition of one of the finest Rembrandts in this country. We may add, that it was fully anticipated this picture would have realised a much higher price.

Amount realised by Twenty-fourth Day's Sale £10,821:16:6.



# THE TWENTY-FIFTH DAY'S SALE.

SATURDAY, SEPTEMBER 16.

THE last portion of the Cellar of Wines was sold to-day.

## SHERRY.

						£	s.	d.
463	Three dozens of Sherry, recently bottled, at 40s. per doz.							
				<i>Bought by T. Beards, Esq.</i>		6	0	0
464	Three ditto . . . at 38s. per doz. . .			<i>T. Beards, Esq.</i>		5	14	0
465	Three ditto . . . 38s. „ . .			<i>W. Sharpe</i>		5	14	0
466	Three ditto . . . 38s. „ . .			<i>W. Sharpe</i>		5	14	0
467	Three ditto . . . 38s. „ . .			<i>W. Sharpe</i>		5	14	0
468	Three ditto . . . 38s. „ . .			<i>W. Woodgate, Esq.</i>		5	14	0
469	Three ditto . . . 36s. „ . .			<i>W. Sharpe</i>		5	8	0
470	Three ditto . . . 38s. „ . .			<i>W. Woodgate, Esq.</i>		5	14	0
471	Three ditto . . . 37s. „ . .			<i>W. Woodgate, Esq.</i>		5	11	0
472	Three ditto . . . 37s. „ . .			<i>W. Woodgate, Esq.</i>		5	11	0
473	One ditto . . . 37s. „ . .			<i>W. Woodgate, Esq.</i>		1	17	0
475	Three ditto . . . 38s. „ . .			<i>Rev. W. Andrewes</i>		5	14	0
480	Three ditto . . . 38s. „ . .			<i>Agent</i>		5	14	0
481	Three ditto . . . 38s. „ . .			<i>W. Woodgate, Esq.</i>		5	14	0
482	Three ditto . . . 37s. „ . .			<i>W. Woodgate, Esq.</i>		5	11	0
483	Three ditto . . . 38s. „ . .			<i>W. Woodgate, Esq.</i>		5	14	0
484	Three ditto . . . 38s. „ . .			<i>P. Box, Esq.</i>		5	14	0
485	Three ditto . . . 38s. „ . .			<i>A. George, Esq.</i>		5	14	0
486	Three ditto . . . 38s. „ . .			<i>Jacobson</i>		5	14	0
487	Three ditto . . . 38s. „ . .			<i>P. Box, Esq.</i>		5	14	0
488	Three ditto . . . 38s. „ . .			<i>Nathan</i>		5	14	0
489	Three ditto . . . 38s. „ . .			<i>C. Bennett</i>		5	14	0

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					£	s.	d.
490	Three dozens of Sherry, recently bottled, at 38s. per doz.	.	.	Jacobson	5	14	0
491	Three ditto	.	38s. per doz.	T. Peatling	5	14	0
492	Three ditto	.	38s. „	W. Woodgate, Esq.	5	14	0
493	Three ditto	.	38s. „	W. Woodgate, Esq.	5	14	0
494	Three ditto	.	38s. „	C. Bennett	5	14	0
495	Three ditto	.	39s. „	Rev. E. L. Davies, Maid's Morton	5	17	0
496	Eight bottles	.	38s. „	W. Woodgate, Esq.	1	5	4

PORT.

497	Three dozens of Port, recently bottled, at 38s. per doz.	Rev. T. Silvester	5	14	0
498	Three ditto	W. Sharpe	5	14	0
499	Three ditto	T. Beards, Esq.	5	17	0
500	Three ditto	C. Bennett	5	14	0
501	Three ditto	T. Peatling	5	14	0
502	Three ditto	C. Bennett	5	14	0
503	Three ditto	C. Bennett	5	17	0
504	Three ditto	J. Richards, Esq.	5	14	0
505	Three ditto	T. Peatling	5	17	0
506	Three ditto	P. Box, Esq.	5	17	0
507	Three ditto	Jacobson	5	13	9
508	Three ditto	C. Bennett	6	0	0
509	Three ditto	W. Fox	6	0	0
510	Three ditto	Harrison	6	0	0
511	Three ditto	W. Fox	6	6	0
512	Two ditto	C. Bennett	4	4	0

CLARET.

514	Three dozens of Claret, 1841, at 40s. per doz.	Rev. E. A. Uthwatt	6	0	0
515	Three ditto	T. Beards, Esq.	5	14	0
516	Three ditto	Rev. E. A. Uthwatt	5	11	0
517	Three ditto	W. Green, Esq.	5	8	0
518	Three ditto	W. Fox	5	5	0
519	Three ditto	T. Peatling	5	2	0
520	Two ditto	Jacobson	3	8	0
521	Three dozens of Claret (Justerini), at 31s. per doz.	T. Beards, Esq.	4	13	0
522	Three ditto	J. Bowker, Esq.	4	13	0
523	Three ditto	T. Beards, Esq.	4	10	0
524	Three ditto	Hitchman and Humphries	4	13	0

THE STOWE CATALOGUE.

						£	s.	d.
525	Three dozens of Claret (Justerini), at 30s. per doz.			<i>W. Green, Esq.</i>		4	10	0
526	Three ditto . . . 31s. „ .			<i>Hitchman and Humphries</i>		4	13	0
527	Three ditto . . . 30s. „ .			<i>W. Green, Esq.</i>		4	10	0
528	Three ditto . . . 31s. „ .			<i>Ferguson, of Stowe</i>		4	13	0
529	Two ditto . . . 30s. „ .			<i>Jacobson</i>		3	0	0
530	Three dozens of old Lafitte (Cunningham), at 34s. per doz.			<i>Jacobson</i>		5	2	0
531	Three ditto . . . 33s. per doz. .			<i>Agent</i>		4	19	0
532	Three ditto . . . 33s. „ .			<i>Jacobson</i>		4	19	0
533	Three ditto . . . 34s. „ .			<i>Walesby</i>		4	13	6
534	Three ditto . . . 34s. „ .			<i>Elkington</i>		5	2	0
535	Three ditto, more or less . 34s. „ .			<i>Elkington</i>		5	2	0
536	Three dozens of Lafitte (Cunningham), 1845, at 39s. per doz.			<i>Garrard</i>		5	17	0
537	Three ditto . . . 39s. per doz. .			<i>Nathan</i>		5	17	0
538	Three ditto . . . 39s. „ .			<i>Garrard</i>		5	17	0
539	Three ditto . . . 39s. „ .			<i>P. Box, Esq.</i>		5	17	0
540	Three ditto . . . 39s. „ .			<i>T. Peatling</i>		5	17	0
541	Three ditto . . . 40s. „ .			<i>W. Fox</i>		6	0	0
542	Three ditto . . . 41s. „ .			<i>P. Box, Esq.</i>		6	3	0
543	Three ditto . . . 40s. „ .			<i>Harrison</i>		6	0	0
544	Three ditto . . . 41s. „ .			<i>P. Box, Esq.</i>		6	3	0
545	Three ditto . . . 41s. „ .			<i>T. Peatling</i>		6	3	0
546	Four ditto, more or less . 40s. „ .			<i>Agent</i>		10	3	4

MADEIRA.

547	Three dozens of Madeira, 1835, at 41s. per doz. .			<i>Agent</i>		6	3	0
548	Three ditto . . . 41s. „ .			<i>Agent</i>		6	3	0
549	Two ditto . . . 41s. „ .			<i>Agent</i>		4	2	0
550	Three ditto . . . 42s. „ .			<i>W. Fox</i>		6	6	0
552	Three dozens of Madeira . . . 41s. „ .			<i>Walesby</i>		6	3	0
553	Three ditto . . . 41s. „ .			<i>Walesby</i>		6	3	0
554	Three ditto . . . 41s. „ .			<i>Hitchman and Humphries</i>		6	3	0
555	Three ditto . . . 40s. „ .			<i>Walesby</i>		6	0	0
556	One ditto . . . 40s. „ .			<i>Walesby</i>		2	0	0
557	Three dozens of Madeira, 1815 . . . 31s. „ .			<i>Duke</i>		4	13	0
558	Three ditto . . . 30s. „ .			<i>W. Fox</i>		4	10	0
559	Three ditto . . . 29s. „ .			<i>Elkington</i>		4	7	0
560	Three ditto . . . 29s. „ .			<i>T. Peatling</i>		4	7	0
561	Seven bottles . . . 29s. „ .			<i>T. Beards, Esq.</i>		0	16	11

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MALAGA.

			£	s.	d.
565	Three dozens of Malaga, 1804, at 61s. per doz.	Town and Emanuel	9	3	0
566	Three ditto . . . 61s. „	Town and Emanuel	9	3	0
567	Three ditto . . . 79s. Rt. Hon. Sir T. F. Baring, M.P.		11	17	6
568	Three ditto . . . 78s. Rt. Hon. Sir T. F. Baring, M.P.		11	14	0
569	Three ditto . . . 77s. Rt. Hon. Sir T. F. Baring, M.P.		11	11	0
570	Three ditto . . . 77s. „	Town and Emanuel	11	11	0
571	Three ditto . . . 79s. „	Town and Emanuel	11	17	0
572	Three ditto . . . 78s. „	Town and Emanuel	11	14	0
573	Three ditto . . . 78s. „	Town and Emanuel	11	14	0
575	Three ditto, more or less . . . 78s. „	Town and Emanuel	18	4	0
576	Three dozens of Malaga . . . 64s. „	Town and Emanuel	9	12	0
577	Three ditto . . . 64s. „	Town and Emanuel	9	12	0
578	Three ditto . . . 66s. „	Town and Emanuel	9	18	0
579	Three ditto . . . 68s. „	Town and Emanuel	10	4	0
580	Three ditto . . . 68s. „	Town and Emanuel	10	4	0
581	Three ditto . . . 70s. „	Town and Emanuel	10	10	0
582	Two ditto . . . 71s. „	Town and Emanuel	7	2	0
583	Two ditto, more or less . . . 75s. „	Rev. E. A. Uthwatt	7	10	0

VARIOUS.

584	One dozen and 6 bottles various, and 6 bottles, at 22s. per doz.	J. S. Franklin	2	4	0
585	One dozen and 4 bottles of Frontignan, liqueurs, &c., at 44s. per doz.	Jacobson	2	18	8
586	Three dozens various . . . 25s. per doz.	King and Stone	3	15	0
587	One dozen and 2 bottles various . . . 20s. „	Jacobson	1	3	4
588	Four dozens and 4 bottles various . . . 20s. „	Elkington	4	6	8
589	Eight quarts and 6 pints various . . . 23s. „	Jacobson	1	1	1
590	Two dozens and a half of Muscat, &c., 37s. „	Zimmerman	3	4	10
591	Eleven bottles of British, and 11 pints of Sweet Wine . . . 14s. per doz.	Nathan	0	19	3
592	Eight bottles of Gordon's Sherry, and 7 bottles of Madeira . . . 39s. per doz.	Agent	2	8	9
593	Two dozens, unknown, and 2 dozens and 4 pints—ullages . . . 12s. per doz.	Elkington	1	9	6
594	19 quarts and 3 pints various . . . 19s. „	Elkington	1	12	5
595	One dozen and a half of Arancio . . . 23s. „	P. Box, Esq.	1	14	6
596	One dozen of White Wine (Stocks), and 1 dozen and 2 bottles of Sauterne, 1820 . . . 26s. per doz.	W. Sharpe	2	16	4

THE STOWE CATALOGUE.

				£	s.	d.
597	One dozen and a half of Bucellas, at 24s. per doz.	.	Jacobson	1	16	0
598	Three dozens of White Wine . 20s.	„ .	Jacobson	3	0	0
599	Two dozens and a half ditto, more or less 18s. per doz.	.	Franklin	1	16	0
600	One dozen and 1 bottle of White Wine 19s.	„ .	Harrison	1	0	7
601	Three dozens and a half of White French Wine 15s. per doz.	.	Jacobson	2	7	6
602	One dozen and ten bottles of light Sweet Wine 23s.	„	Zimmerman	2	2	2
603	One dozen pints of Italian Wine; 2 bottles of Madeira; 4 bottles of Noyeau; 6 flasks; and 1 other (19 bottles), at 64s. per doz.	Zimmerman	5	1	4	
604	Two dozens and a half of Cape; and—					
605	Two dozens and 6 quarts of Cowslip 12s. per doz.	— Marsh, Esq.	2	8	0	
606	One dozen of Burgundy (Smith), 1844 . 51s.	„ . Zimmerman	2	11	0	
607	Three dozens of Cote Rotie . 32s.	„ . P. Box, Esq.	4	16	0	
608	Two dozens and 2 bottles ditto, more or less 32s.	„ . P. Box, Esq.	3	9	0	
609	Two dozens of Sparkling Moselle, 1834 . 50s.	„ . P. Box, Esq.	6	0	0	
610	One dozen and 5 bottles ditto, more or less 60s.	„ . P. Box, Esq.	4	5	0	
611	Three dozens of Sicilian White Wine . 24s.	„ . Jacobson	3	12	0	
612	Three ditto . . . 21s.	„ . Jacobson	3	3	0	
613	Three ditto . . . 21s.	„ . Inns	3	3	0	
614	Three dozens of Malaga . . . 62s.	„ . Zimmerman	9	6	0	
615	Three ditto . . . 61s.	„ . P. Box, Esq.	9	3	0	
616	One ditto . . . 61s.	„ . T. Beards, Esq.	3	1	0	
617	Four casks . . . . .	Alderman	1	0	0	

Amount realised by Twenty-fifth Day's Sale £787: 16: 9.

## THE TWENTY-SIXTH DAY'S SALE.

MONDAY, SEPTEMBER 18.

THE interest of the sale, as originally advertised, may be said to have closed with the disposal of the last portion of the pictures, on Friday. An immense quantity of valuable property—partaking rather less of the ornamental, and more of the useful character than any previously submitted—however, remained to be sold, and the disposal of this division of the effects attracted a large number of buyers during the remaining days of the sale.

Mr. Edward Manson, a junior partner in the firm, mounted the rostrum for the first time to-day. The furniture of the Grenville, Cobham, and Nugent Rooms formed the subject of the day's sale. The majority of the purchases, as will be seen, were made by commission agents.

### GRENVILLE ROOMS.

#### BED-ROOM.

		£	s.	d.
1549	A mahogany four-post bedstead, with printed cotton furniture; and a palliasse . . . . .	<i>Bought by a Commission Agent</i>	2	2 0
1550	A wool mattress . . . . .	<i>Agent</i>	1	15 0
1551	A feather-bed and bolster; and—			
1551*	Four pillows . . . . .	<i>Agent</i>	11	5 0
	These two lots were sold together.			
1552	A pair of satin damask window-curtains, and draperies . . . . .	<i>Nathan</i>	4	10 0
1553	A Venetian carpet; Brussels rug; fender and fire-irons; and a coal-box	<i>Agent</i>	2	18 0
1554	Three blankets; and a counterpane . . . . .	<i>Town and Emanuel</i>	3	5 0
1555	A mahogany table, with two drawers; and a glass . . . . .	<i>Agent</i>	2	10 0
1556	A mahogany writing-table, with a drawer and inkstand; a bell; a pair of snuffers and tray, and extinguisher . . . . .	<i>Nathan</i>	4	0 0
1557	A painted washing-stand, with ewers, two basins, brush-trays, bottles, two tumblers, a foot-pan, and jug . . . . .	<i>Agent</i>	1	17 0

THE STOWE CATALOGUE.

			£	s.	d.
1558	A large arm-chair, covered with damask; and a stool	Agent	2	12	0
1559	A mahogany chest of five drawers	Nathan	7	7	0
1560	Two bedsteps, of yew-tree	Agent	1	8	0
1561	Four chairs; and a fire-screen	Town and Emanuel	0	15	0
1562	A mahogany bidet; and a towel-horse	Duke	0	16	0
1563	A pier-glass, in three plates	Town and Emanuel	6	15	0

DRESSING-ROOM.

1564	A mahogany tent bedstead, with printed furniture; and a window-curtain	Agent	3	15	0
1565	A wool mattress	Agent	0	14	0
1566	A hair ditto; a bolster; and 2 pillows	Agent	1	14	0
1567	Three blankets; and a Marseilles quilt	T. Beards, Esq.	3	8	0
1568	A mahogany chest of three drawers	Sir H. Verney, Bart., M.P.	2	4	0
1569	A mahogany table; a glass; 2 stools; and a chair	Nathan	1	5	0
1570	A mahogany night-table; a bidet; and a towel-horse	J. Richards, Esq.	1	13	0
1571	A painted washing-stand; ewer; jug; 3 basins; brush-trays; bottle and tumblers; foot-pan and jug; and a towel-horse	Hon. R. Cavendish	2	2	0
1572	An inkstand; a blotting-book; a bell; 2 candlesticks; and 5 chimney ornaments	Owen	5	10	0
1573	A Venetian carpet; a rug; a fender and fire-irons; a guard; a coal-box; a kettle; and a piece of matting	Agent	3	3	0
1575	An ottoman, with squab, covered with printed cotton	J. Richards, Esq.	1	16	0
1576	An easy chair, with cushion, covered with printed cotton	Agent	2	18	0
1577	A mahogany writing-table, with brass rim, and drawers—the top covered with leather	Agent	4	10	0

SERVANTS' ROOMS.

1578	A press bedstead and furniture; and a mattress	R. Salmon, of Wolverton	3	15	0
1579	A feather-bed, bolster, and pillow	R. Salmon	2	2	0
1580	Three blankets; and a counterpane	Agent	1	19	0
1581	A mahogany table; and a washing-stand, ewer, and basin	Hon. R. Cavendish	2	16	0
1582	A mahogany cupboard; a chest of five drawers; a piece of carpet; a glass; and 2 chairs	Duke	1	2	0
1583	A four-post bedstead and furniture; a palliasse; 3 blankets; and a counterpane	Agent	1	6	0
1584	A feather-bed, bolster, and pillow	P. Box, Esq.	2	0	0
1585	A mahogany cupboard; a washing-stand, ewer, and basin; a table; and a chair	R. Salmon	0	15	0

THE STOWE CATALOGUE.

COBHAM ROOMS.

BED-ROOM.

			£	s.	d.
1586	A mahogany four-post bedstead and chaise furniture; a palliasse; and 2 window-curtains and draperies . . . . .	<i>Agent</i>	7	0	0
1587	A wool mattress . . . . .	<i>Agent</i>	1	7	0
1588	A feather-bed, bolster, and 2 pillows . . . . .	<i>Agent</i>	5	0	0
1589	Three blankets; and a counterpane . . . . .	<i>Agent</i>	3	0	0
1590	An Indian coverlid . . . . .	<i>Agent</i>	1	10	0
1591	A tent bedstead and printed furniture; and a mattress	<i>Salmon, of Buckingham</i>	1	5	0
1592	A feather-bed, bolster, and pillow . . . . .	<i>R. Salmon</i>	3	0	0
1593	Three blankets; and a counterpane . . . . .	<i>J. Richards, Esq.</i>	2	2	0
1594	A Venetian carpet; and a hearth-rug . . . . .	<i>Agent</i>	4	2	0
1595	A mahogany chest of five drawers . . . . .	<i>Agent</i>	2	8	0
1596	Two bedsteps, of yew-tree . . . . .	<i>Walter</i>	1	16	0
1597	An easy chair and cushion, covered with printed cotton . . . . .	<i>Duke</i>	1	5	0
1598	A mahogany arm-chair, covered with printed cotton; and 3 others . . . . .	<i>J. Richards, Esq.</i>	1	6	0
1599	A sofa, covered with leather, and cotton cover . . . . .	<i>R. Salmon</i>	2	14	0
1600	A mahogany table, with a drawer; and a bidet . . . . .	<i>Agent</i>	1	0	0
1601	A mahogany table; a painted washing-stand; 2 ewers and basins; and bottle and tumbler . . . . .	<i>Agent</i>	2	2	0
1602	A fender and fire-irons; a coal-box; a kettle; a foot-pan; a can; a towel-horse; an inkstand; a pair of snuffers; and a bell	<i>Rev. J. J. Irwin</i>	1	11	0
1603	A dressing-glass; and a needlework screen . . . . .	<i>Nathan</i>	1	14	0
1604	A pier-glass, in two plates . . . . .	<i>Town and Emanuel</i>	7	10	0

DRESSING-ROOM.

1605	A mahogany chest of four drawers . . . . .	<i>T. Beards, Esq.</i>	1	11	6
1606	A mahogany table; and a dressing-glass . . . . .	<i>J. Richards, Esq.</i>	1	2	0
1607	A long mahogany table; ewer and basin; bottle; tumbler; foot-pan; and can . . . . .	<i>J. Richards, Esq.</i>	0	17	0
1608	A mahogany night-table; and a bidet . . . . .	<i>J. Richards, Esq.</i>	0	17	0
1609	A Brussels carpet; a mahogany table; and 3 chairs . . . . .	<i>Agent</i>	1	13	0

SERVANT'S ROOM.

1610	A four-post bedstead, with damask furniture; and a mattress	<i>Col. Malcolm</i>	3	6	0
1611	A feather-bed, bolster, and pillow . . . . .	<i>Agent</i>	3	3	0



# THE STOWE CATALOGUE.

1612	Three blankets; and a counterpane . . . . .	<i>Dr. Clark</i>	<sup>s</sup> 1	<sup>s</sup> 0	<sup>d</sup> 0
1613	A deal table; a washing-stand; ewer and basin; a glass; a piece of carpet; 2 chairs; and a mahogany stool . . . . .	<i>Agent</i>	0	11	0
1614	About 28 yards of Kidderminster carpet, to the passage . . . . .	<i>R. Salmon</i>	2	8	0

## NUGENT ROOMS.

### BED-ROOM.

1615	A mahogany four-post bedstead, with blue damask furniture; and a palliasse . . . . .	<i>Nathan</i>	12	5	0
1616	A wool matrass . . . . .	<i>Nathan</i>	3	5	0
1617	A hair ditto . . . . .	<i>Nathan</i>	3	5	0
1618	A feather-bed . . . . .	<i>Nathan</i>	5	15	0
1619	A bolster; and 2 pillows; and—				
1620	Two large down pillows . . . . .	<i>Agent</i>	2	16	0

These two lots were sold together.

1621	Three blankets . . . . .	<i>Nathan</i>	3	8	0
1622	A Marseilles quilt . . . . .	<i>Hon. R. Cavendish</i>	1	13	0
1623	A Brussels carpet; and a rug . . . . .	<i>Agent</i>	5	9	0
1624	A fender and fire-irons; a guard; a kettle; and a coal-box . . . . .	<i>Harper</i>	2	6	0
1625	A mahogany table, and a yellow silk worked cover; and a dressing-glass . . . . .	<i>King and Stone</i>	5	12	6
1626	A mahogany washing-stand, with marble top; two basins and ewers, brush-trays, bottle, and tumbler; a foot-pan; and a jug . . . . .	<i>Nathan</i>	7	0	0
1627	A mahogany wardrobe, with folding doors, and four drawers under . . . . .	<i>Nathan</i>	9	0	0
1628	Two bedsteps, of yew-tree . . . . .	<i>Harrison</i>	1	10	0
1629	A pair of easy-chairs, with cushions, covered with printed cotton . . . . .	<i>Agent</i>	3	8	0
1630	A mahogany table; a bidet; 3 chairs; a basket; and a towel-horse . . . . .	<i>J. Richards, Esq.</i>	1	9	0
1631	A carved stool, covered with needlework; a screen; and a footstool . . . . .	<i>Agent</i>	2	14	0
1632	A pier-glass, in two plates . . . . .	<i>Town and Emanuel</i>	7	7	0
1633	A pair of large oriental blue and white jars and covers . . . . .	<i>Agent</i>	5	0	0
1634	Nine small pieces of ditto . . . . .	<i>Walter</i>	1	1	0

### DRESSING-ROOM, No. 1.

1635	A Brussels carpet; and a rug . . . . .	<i>King and Stone</i>	5	12	6
1636	A fender and fire-irons; a kettle; and a coal-box . . . . .	<i>J. Richards, Esq.</i>	1	13	0

THE STOWE CATALOGUE.

			£	s.	d.
1637	A needlework screen; a stool; and a footstool . . . . .	<i>Walesby</i>	2	0	0
	This screen, thus modestly introduced, once formed the petticoat of Peg Woffington, the celebrated actress. It consists of a large bouquet of flowers, worked on a black velvet ground, and was presented by Peg to the members of the Beef-steak Club, of which she was the only female member ever admitted. The relic came to Stowe with the effects of Robert Earl Nugent, who, as before mentioned, was president of the club.				
1638	A large mahogany sofa bedstead, with blue damask furniture, squab, down pillow and bolster, covered with blue damask; also a mattress, bolster, and 2 pillows . . . . .	<i>Agent</i>	14	3	6
1639	Three blankets; and a counterpane . . . . .	<i>Nathan</i>	3	10	0
1640	A mahogany table; an arm-chair and cover; and 3 others . . . . .	<i>Alderman</i>	1	1	0
1641	A sofa-table, of yew-tree, with two drawers and cover; an inkstand; a blotting-book; a bell; a taper-stand; and a pair of snuffers and stand . . . . .	<i>T. Grissell, Esq.</i>	2	10	0
1642	An oriental jar and cover; 2 basins; and 3 other pieces—blue and white; and 2 saucers . . . . .	<i>Agent</i>	2	2	0
1643	A mahogany writing-table, with drawer and inkstand . . . . .	<i>Nathan</i>	4	6	0
1644	A painted washing-stand, two basins and ewers, brush-trays, bottle, and tumblers; a foot-pan; and a can . . . . .	<i>R. Salmon</i>	1	11	6
1645	A mahogany bidet; and a small table . . . . .	<i>Sir H. Verney, Bart., M.P.</i>	1	10	0
1646	A cheval-glass, in mahogany frame . . . . .	<i>Sir H. Verney, Bart., M.P.</i>	2	0	0
1647	A cabinet, with numerous drawers—inlaid with engraved ivory and tortoiseshell—on a mahogany stand, with four drawers . . . . .	<i>Agent</i>	12	10	0

DRESSING-ROOM, No. 2.

1648	A Brussels carpet; and a hearth-rug . . . . .	<i>Harper</i>	5	10	0
1649	A fender and fire-irons; a kettle; a coal-box; and a guard . . . . .	<i>Alexander Fraser, Esq., Claydon</i>	1	7	0
1650	A chimney-glass, in a painted frame . . . . .	<i>A. George, Esq.</i>	4	15	0
1651	An arm-chair, covered with needlework, and printed cover; and a stool to match . . . . .	<i>Agent</i>	2	4	0
1652	A couch, covered with printed cotton, with a down squab, and two pillows . . . . .	<i>George Nelson, Esq.</i>	5	5	0
1653	A mahogany two-flap table, with a drawer and cover; an inkstand; a bell; snuffers, and extinguisher . . . . .	<i>Harper</i>	2	11	0
1654	A mahogany washing-stand, with marble top, ewer, 3 basins, brush-trays, bottle, and tumbler; a foot pan; and a jar . . . . .	<i>A. Roberts, Esq.</i>	7	12	6
1655	A mahogany night-table; and a bidet . . . . .	<i>Town and Emanuel</i>	1	7	0
1656	A painted table; a towel-horse; and a deal stand . . . . .	<i>Sir H. Verney, Bart., M.P.</i>	0	15	0
1657	Two pairs of blue damask curtains and draperies . . . . .	<i>Nathan</i>	4	6	0

THE STOWE CATALOGUE.

		£	s.	d.
1658	A cabinet, of tortoiseshell and engraved ivory—on a mahogany stand, with three drawers . . . . .	<i>Walesby</i>	12	0 0
1659	An oriental pot-pourri jar; 2 basins; 8 cups—blue and white; and a figure of Britannia—in white . . . . .	<i>Agent</i>	2	7 0

SERVANTS'S ROOM.

1660	A four-post bedstead and furniture; a mattress; 3 blankets; and a counterpane . . . . .	<i>West, of Stony Stratford</i>	1	18 0
1661	A feather-bed, bolster, and pillow . . . . .	<i>P. Box, Esq.</i>	1	18 0
1662	Two chairs; a piece of carpet; a table; a glass; a washing-stand, ewer, and basin; and a mahogany cupboard . . . . .	<i>Agent</i>	1	0 0

LANDING, AND STAIRS.

1663	A crimson Brussels carpet, 9 yards by 5 yards . . . . .	<i>Harrison</i>	10	10 0
1664	A long mahogany table, with slabs of scagliola, with Pompeian ornaments . . . . .	<i>J. T. Pinchard, Esq., Handley</i>	4	14 6
1665	A pair of china depositories, with similar slabs . . . . .	<i>Agent</i>	5	5 0
1666	A carved and gilt table . . . . .	<i>Walter</i>	1	19 0
1667	A pedestal closet, of satinwood—painted with the Aurora, after Guido . . . . .	<i>T. Grissell, Esq.</i>	7	10 0
1668	Three plaster busts of Cæsars . . . . .	<i>Walter</i>	0	11 0
1669	Two ditto—Adrian and Caracalla . . . . .	<i>Walter</i>	0	18 0
1670	Two arm-chairs; and the holland cover to the stairs-carpet; and—			
1671	About 21 yards of very handsome wide Brussels stair-carpet; and 33 brass wires . . . . .	<i>Agent</i>	12	12 0
These two lots were sold together.				
1672	A pair of alabaster vases, with masks—on white and gold stands, carved with lions' heads . . . . .	<i>P. D. Pauncefort Duncombe, Esq.</i>	9	10 0
1673	A lanthorn, with metal frame—gilt, on marble foot . . . . .	<i>Nathan</i>	3	0 0

Amount realised by Twenty-sixth Day's Sale £421 : 8.

## THE TWENTY-SEVENTH DAY'S SALE.

TUESDAY, SEPTEMBER 19.

THE Furniture of the Bishop's, the Temple, and the Plantagenet Rooms, formed the subject of to-day's sale.

### BISHOP'S ROOMS.

#### BED-ROOM.

		£	s.	d.
1674	A mahogany four-post bedstead, with printed cotton furniture, and a palliasse, and a pair of window-curtains and draperies <i>Bought by Salmon</i>	3	0	0
1675	A hair mattress . . . . . <i>Salmon</i>	2	8	0
1676	A wool ditto . . . . . <i>Agent</i>	2	0	0
1677	A feather-bed . . . . . <i>Salmon</i>	4	6	0
1678	A bolster; and 2 pillows . . . . . <i>Salmon</i>	1	11	6
1679	Three blankets . . . . . <i>Agent</i>	2	18	0
1680	A Marseilles quilt . . . . . <i>J. Bowker, Esq.</i>	1	12	0
1681	A mahogany bedstep . . . . . <i>Sir H. Verney, Bart., M.P.</i>	0	13	0
1682	A ditto . . . . . <i>Sir H. Verney, Bart., M.P.</i>	0	13	0
1683	A capital mahogany chest of five drawers . . . . . <i>Nathan</i>	6	6	0
1684	An arm-chair, covered with printed cotton; 3 others; and a stool <i>Agent</i>	1	16	0
1685	A painted washing-stand; 2 basins; an ewer; brush-trays; bottle and tumbler; foot-pan and can; and a towel-horse . . . . . <i>Agent</i>	1	6	0
1686	A Kidderminster carpet; a rug; a fender and fire-irons; a kettle; and a coal-box . . . . . <i>P. Box, Esq.</i>	2	17	0
1687	A mahogany table; and a dressing-glass . . . . . <i>Agent</i>	0	15	0
1688	A mahogany bidet; and a fire-screen . . . . . <i>Walesby</i>	1	1	0

THE STOWE CATALOGUE.

			£	s.	d.
1689	A mahogany writing-table, with drawer and inkstand ; a blotting-book ; and a taper-stand, snuffers, and extinguisher	Nathan	4	18	0
1690	A sofa, with squab—covered with printed cotton	Leyton, of Bicester	1	14	0

DRESSING-ROOM.

1691	A painted French bedstead, with printed cotton furniture ; and a pair of window-curtains and draperies	Agent	5	5	0
1692	A mattress	Agent	1	0	0
1693	A feather-bed, bolster, and pillow	Summerfield	2	0	0
1694	Three blankets ; and a Marseilles quilt	Agent	2	0	0
1695	A Kidderminster carpet ; and a rug	P. Box, Esq.	2	4	0
1696	A brass wire fender ; a set of fire-irons ; a guard ; a kettle ; and a coal-box	Town and Emanuel	2	5	0
1697	A mahogany chest of four drawers	Agent	4	14	0
1698	A mahogany table ; and a dressing-glass	Nathan	1	2	0
1699	Two arm-chairs, covered with printed cotton ; 3 others ; and a stool	Leyton	1	8	0
1700	A mahogany washing-stand ; 2 ewers ; 2 basins ; brush and sponge dishes ; foot-pan and can ; and a towel-horse	Hon. R. Cavendish	2	4	0
1701	A mahogany night-table ; and a bidet	A. Fraser, Esq.	1	3	0
1702	A carved stool ; and a needlework screen	H. Smith, Esq.	3	5	0

SERVANT'S ROOM.

1703	A press bedstead and furniture ; a hair mattress ; 3 blankets ; and a coverlid	Hon. R. Cavendish	2	16	0
1704	A feather-bed, bolster, and pillow	Hon. R. Cavendish	1	12	0
1705	A mahogany table ; a ditto cupboard ; and 2 chairs	Evelyn, of Stony Stratford	0	12	0
1706	A mahogany table ; a dressing-glass ; and a washing-stand and ewer	Summerfield	0	11	0
1707	A tent bedstead and check furniture ; a palliasse ; 3 blankets ; and a counterpane	Agent	1	17	0
1708	A feather-bed, bolster, and pillow	Summerfield	2	11	0
1709	A mahogany cupboard ; a glass ; 2 chairs ; and a deal table	T. Swain, Esq.	0	9	0

THE STOWE CATALOGUE.

TEMPLE ROOMS.

BED-ROOM.

			<i>£</i>	<i>s.</i>	<i>d.</i>
1710	A mahogany four-post bedstead, with chalie furniture; and a mattress .				
		<i>W. Davis, Esq., Bicester</i>	6	6	0
1711	A wool mattress . . . . .	<i>W. Davis, Esq.</i>	2	10	0
1712	A feather-bed; and—				
1713	A bolster; and 2 pillows . . . . .	<i>Agent</i>	7	17	6
	These two lots were sold together.				
1714	Three blankets . . . . .	<i>T. Swain, Esq.</i>	2	2	0
1715	A Marseilles quilt . . . . .	<i>Agent</i>	1	13	0
1716	A needlework ditto . . . . .	<i>B. Gibbons, Esq., King's Swinford</i>	5	0	0
1717	A Venetian carpet, 6 yards by 5½ yards; and a hearth-rug .	<i>Holt</i>	4	0	0
1718	A fender and fire-irons; a kettle; a guard; a coal-box; and a boot-jack				
		<i>Agent</i>	1	7	0
1719	A painted washing-stand, ewer, and 2 basins; brush-trays, bottle, and tumblers; a foot-pan and can; and a towel-horse .	<i>Agent</i>	1	17	0
1720	A mahogany two-flap table; and a dressing-glass .	<i>Nathan</i>	1	11	6
1721	A pair of chalie window-curtains and draperies .	<i>W. Davis, Esq.</i>	3	0	0
1722	Two bedsteps, of yew-tree . . . . .	<i>T. Swain, Esq.</i>	1	10	0
1723	A capital mahogany chest of five drawers . . . . .	<i>Nathan</i>	5	17	6
1724	An easy chair and cushion, covered with printed cotton	<i>T. Swain, Esq.</i>	0	16	0
1725	A mahogany bidet; a towel-horse; and a stand . . . . .	<i>Agent</i>	0	10	6
1726	A sofa and pillow, covered with printed cotton . . . . .	<i>Agent</i>	1	10	0
1727	A mahogany two-flap table; an inkstand, and blotting-book; a bell; 2 cups; snuffers and stand, and an extinguisher .	<i>Nathan</i>	2	2	0
1728	A mahogany arm-chair, and a stool, covered with printed cotton; and 4 cane-seated chairs . . . . .	<i>W. Sharpe</i>	2	2	0

DRESSING-ROOM.

1729	A mahogany chest of three drawers . . . . .	<i>T. Beards, Esq.</i>	1	13	0
1730	A mahogany night-table; and a bidet . . . . .	<i>J. T. Pinckard, Esq.</i>	0	15	0
1731	A mahogany long table; 2 basins, an ewer, brush-trays; jug, bottle, and tumbler; foot-pan and can; a candlestick; and a towel-horse	<i>Holt</i>	1	4	0
1732	A mahogany arm-chair; a cane chair; and a mahogany table	<i>T. Swain, Esq.</i>	1	6	0
1733	A small two-flap table; a dressing-glass; and a Venetian carpet	<i>P. Box, Esq.</i>	2	13	0

# THE STOWE CATALOGUE.

## SERVANT'S ROOM.

1734	A four-post bedstead, with crimson silk furniture; and a palliasse	<i>Agent</i>	£	s.	d.
1735	A feather-bed, bolster, and pillow	<i>Walter</i>	1	16	0
1736	Three blankets; and a counterpane	<i>Walter</i>	1	5	0
1737	A mahogany night-table; a washing-stand, ewer, and basin	<i>Mold</i>	1	2	0
1738	A deal table; a glass; 3 chairs; and a piece of carpet	<i>Agent</i>	0	13	0
			0	16	0

## GALLERY.

1739	About 27 yards of Kidderminster carpet	<i>Sir H. Verney, Bart., M.P.</i>	4	0	0
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## PLANTAGENET ROOMS.

### BED-ROOM.

1740	A capital mahogany four-post bedstead—carved with lions' heads, on French castors, with silk tabaret furniture and gilt cornice; and a palliasse	<i>R. Rawlins, Esq.</i>	26	15	6
1741	A hair mattress	<i>R. Rawlins, Esq.</i>	4	10	0
1742	A wool ditto	<i>R. Rawlins, Esq.</i>	3	13	6
1743	A feather-bed	<i>R. Rawlins, Esq.</i>	11	10	0
1744	A bolster; and 2 pillows	<i>R. Rawlins, Esq.</i>	1	15	0
1745	Three blankets	<i>J. Bowker, Esq.</i>	2	15	0
1746	A Marseilles quilt	<i>R. Rawlins, Esq.</i>	1	6	0
1747	Two pairs of silk tabaret window-curtains and draperies, and gilt cornices	<i>T. Swain, Esq.</i>	11	0	0
1748	A handsome crimson Brussels carpet, 6½ yards by 5½ yards; and a hearth-rug	<i>Nathan</i>	12	0	0
1749	A brass wire fender; a set of fire-irons; a guard; a kettle; and a coal-box	<i>D. P. King, Esq.</i>	2	9	0
1750	A mahogany bedstep	<i>A. Robarts, Esq.</i>	1	12	0
1751	A ditto	<i>A. Robarts, Esq.</i>	1	18	0
1752	A capital mahogany chest of five drawers	<i>Nathan</i>	7	17	6
1753	A mahogany table; and a dressing-glass	<i>Sir H. Verney, Bart., M.P.</i>	2	0	0
1754	A painted washing-stand; 2 ewers and basins, brush and sponge trays; a bottle and tumbler; and a white foot-pan and jug	<i>P. Box, Esq.</i>	2	1	0

# THE STOWE CATALOGUE.

1755	Seven painted and gilt arm-chairs, with cane seats, and cushions covered with silk tabaret . . . . .	<i>R. Rawlins, Esq.</i>	4	10 0
1756	A mahogany arm-chair; and a stool, covered with printed cotton; a towel-horse; and a screen . . . . .	<i>T. T. Drake, Jun., Esq.</i>	2	0 0
1757	A chimney-glass, 39 inches by 24 inches—in a very richly carved and gilt frame . . . . .	<i>H. Smith, Esq.</i>	21	10 6
1758	A pair of or-molu double candlesticks, of Chinese pattern . . . . .	<i>Agent</i>	4	0 0
1759	Two oriental octagonal basins; 2 cups and saucers; a bell; snuffers and tray; and extinguisher . . . . .	<i>Agent</i>	2	5 0
1760	Two toilette-covers . . . . .	<i>Agent</i>	0	13 0

## DRESSING-ROOMS.

1761	A crimson Brussels carpet, about 4 yards square; a piece to the passage; and a hearth-rug . . . . .	<i>Nathan</i>	5	5 0
1762	A ditto, same pattern, 8½ yards by 3½ yards; and a hearth-rug . . . . .	<i>Harrison</i>	8	10 0
1763	A brass wire fender, and fire-irons; a kettle; a guard; and a coal-box . . . . .	<i>Nathan</i>	2	10 0
1764	A similar lot . . . . .	<i>Nathan</i>	2	8 0
1765	A chimney-glass, in three plates—the largest 30 inches by 21 inches—in a gilt frame . . . . .	<i>H. Smith, Esq.</i>	5	12 6
1766	An easy chair and cushion, covered with damask . . . . .	<i>Rev. J. J. Irwin</i>	1	14 0
1767	Five cane-seated chairs . . . . .	<i>T. Beards, Esq.</i>	0	19 0
1768	A mahogany table; and a dressing-glass . . . . .	<i>King and Stone</i>	1	10 0
1769	A ditto; an inkstand; a blotting-book; a taper-stand and extinguisher . . . . .	<i>A. Fraser, Esq.</i>	1	3 0
1770	A mahogany chest of four drawers . . . . .	<i>Nathan</i>	6	0 0
1771	A mahogany washing-stand, with marble top; 2 ewers and basins; brush and sponge trays; bottle and tumbler . . . . .	<i>Nathan</i>	7	17 6
1772	A mahogany cupboard; and a ditto bidet . . . . .	<i>P. Box, Esq.</i>	3	5 0
1773	A mahogany boot-jack; a painted towel-horse; an yew-tree boot-horse; a white foot-pan and jug; and a piece of oil-cloth . . . . .	<i>Agent</i>	3	9 0
1774	One pair of silk tabaret window-curtains, with draperies, and gilt cornices . . . . .	<i>Walesby</i>	3	10 0
1775	A pair of pastoral figures—in biscuit . . . . .	<i>Agent</i>	2	2 0
1776	An enamel bottle; 4 cups, and 2 saucers—oriental . . . . .	<i>Agent</i>	2	12 6
1777	A capital mahogany sofa bedstead, with squab, bolster, and pillow—covered with green damask and furniture of the same; also a mattress, bolster, and pillow . . . . .	<i>G. Morrice, Esq., Oaklands</i>	13	10 0
1778	Three blankets; and a Marseilles quilt . . . . .	<i>Nathan</i>	3	3 0



# THE STOWE CATALOGUE.

			£	s.	d.
1779	A capital mahogany low wardrobe, with wings, folding doors, drawers, and slides . . . . .	<i>Nathan</i>	34	13	0
1780	A painted washing-stand; 2 ewers and basins; brush and sponge trays; bottle and tumbler; and a white foot-pan and jug . . . . .	<i>D. P. King, Esq.</i>	2	3	0
1781	A mahogany table; a dressing-glass, and a painted towel-horse . . . . .	<i>J. Richards, Esq.</i>	1	1	0
1782	A mahogany table; an inkstand; a blotting-book; a match-pot; a taper-stand; snuffers and stand, and extinguisher . . . . .	<i>Harper</i>	1	5	0
1783	A mahogany arm-chair; and a stool, covered with printed cotton . . . . .	<i>Harrison</i>	2	10	0
1784	A mahogany cupboard; and a ditto bidet . . . . .	<i>Harrison</i>	3	10	0
1785	A japan cabinet, with drawers, on a gilt stand; and 4 japan boxes . . . . .	<i>Rev. W. Ford, Addington</i>	2	7	0
1786	A chimney-glass, 42 inches by 25 inches, in a gilt frame . . . . .	<i>Mold</i>	4	14	6

# PLANTAGENET STAIRS.

## SERVANT'S ROOM.

1787	A tent bedstead, with two sets of furniture; and a mattress . . . . .	<i>Agent</i>	1	4	0
1788	A feather-bed, bolster, and pillow . . . . .	<i>Agent</i>	1	15	0
1789	Three blankets; and a counterpane . . . . .	<i>Agent</i>	3	5	0
1790	A wainscot chest of five drawers; a glass; and a piece of carpet . . . . .	<i>Richardson</i>	1	8	0
1791	Two tables; a window-curtain; 2 basins; an ewer; bottle and tumbler; mahogany cupboard; and 2 chairs . . . . .	<i>T. Swain, Esq.</i>	1	2	0
1792	A small sofa . . . . .	<i>Leyton</i>	1	12	0

# ARUNDELL GALLERY.

1793	A carved and gilt table, with a slab of inlaid marbles . . . . .	<i>Walesby</i>	6	15	0
1794	A table—the frame of ebony, with panels of tortoiseshell . . . . .	<i>Walesby</i>	3	0	0
1795	A mahogany and gilt frame, with a slab of breccia . . . . .	<i>J. T. Pinckard, Esq.</i>	6	15	0
1796	A ditto . . . . .	<i>J. T. Pinckard, Esq.</i>	7	0	0
1797	A cabinet, inlaid with ivory and tortoiseshell—engraved with foliage, with folding doors and drawers, and a looking-glass in the top . . . . .	<i>Agent</i>	4	6	0
1798	A ditto . . . . .	<i>Agent</i>	5	5	0
1799	A pair of carved mahogany arm-chairs, covered with silk . . . . .	<i>Rev. W. Andrewes</i>	4	10	0
1800	A pair of or-molu girandoles . . . . .	<i>H. Smith, Esq.</i>	3	18	0

Amount realised by Twenty-seventh Day's Sale £454:16:6.

## THE TWENTY-EIGHTH DAY'S SALE.

WEDNESDAY, SEPTEMBER 20.

THE sale to-day comprised the Furniture of the Chintz Rooms, and the adjoining Apartments.

### CHINTZ ROOMS.

#### BED-ROOM.

					£	s.	d.
1801	A four-post bedstead, with printed cotton furniture; and 2 pairs of window-curtains and draperies	.	.	.	<i>Bought by Walter</i>	3	0 0
1802	A hair matrass	.	.	.	<i>Walter</i>	3	0 0
1803	A wool ditto	.	.	.	<i>Agent</i>	1	19 0
1804	A feather-bed	.	.	.	<i>Summerfield</i>	3	5 0
1805	A bolster; and 2 pillows	.	.	.	<i>Agent</i>	1	0 0
1806	Three blankets; and a counterpane	.	.	.	<i>Agent</i>	1	14 0
1807	A coverlid; and 2 crimson silk curtains	.	.	.	<i>T. Beards, Esq.</i>	0	9 0
1808	A Kidderminster carpet, 8 yards by 4½ yards; and a rug	.	.	.	<i>P. Box, Esq.</i>	4	14 6
1809	A brass wire-fender and fire-irons; a guard; a kettle; and a coal-box	.	.	.	<i>Agent</i>	2	2 0
1810	A painted dressing-table; a ditto washing-stand; 2 basins and ewers; brush and sponge trays; bottle and tumbler; and a foot-pan and can	.	.	.	<i>Agent</i>	2	4 0
1811	A mahogany table; a dressing-glass; and a towel-horse	.	.	.	<i>W. Sharpe</i>	1	4 0
1812	A mahogany bidet; and a ditto cupboard	.	.	.	<i>Nathan</i>	2	15 0
1813	An ottoman, with squab and back-cushion, covered with printed cotton	.	.	.	<i>J. Richards, Esq.</i>	1	10 0
1814	A mahogany winged wardrobe, with folding doors and four drawers under	.	.	.	<i>Hon. R. Cavendish</i>	15	0 0
1815	A mahogany cupboard; a towel-horse; and a footstool	.	.	.	<i>R. Oakley, Esq.</i>	1	10 0

THE STOWE CATALOGUE.

			£	s.	d.
1816	Two arm-chairs, with printed cotton covers; and 2 others	Holt	1	9	0
1817	A blue-and-white bowl and covers; 2 cups and saucers; and 2 other cups —oriental; an inkstand; a blotting-book; a bell; snuffers and stand, and extinguisher	Walesby	1	10	0
1818	A square mahogany table; and a chimney-glass	Agent	2	10	0

DRESSING-ROOM.

1819	A French bedstead, with canopy and chintz furniture; and 2 pairs of chintz window-curtains and draperies	Walesby	2	16	0
1820	A wool mattress	Walesby	1	12	0
1821	A ditto	Agent	1	19	0
1822	A feather bed; and—				
1823	A bolster and two pillows	Mold	4	0	0
These two lots were sold together.					
1824	Three blankets	Agent	1	14	0
1825	A needlework quilt	B. Gibbons, Esq.	4	4	0
1826	A Kidderminster carpet, 8 yards by 4½ yards; and a rug	R. Paxton, Esq.	4	4	0
1827	A brass fender and fire-irons; a guard; a kettle; and a coal-box	Agent	2	4	0
1828	A painted dressing-table, with two drawers; a washing-stand; 2 basins and ewers; brush and sponge trays; bottle and tumbler; and a foot-pan and can	Hon. R. Cavendish	1	18	0
1829	A capital mahogany chest of six drawers	Agent	5	5	0
1830	A mahogany cupboard; and two arm-chairs, covered with printed cotton	D. P. King, Esq.	1	14	0
1831	A mahogany table; a dressing-glass; an inkstand; a blotting-book; snuffers and tray, and extinguisher; and a pair of candlesticks	H. R. Forster	1	10	0
1832	A chimney-glass, in three plates; and a towel-horse	Agent	2	0	0
1833	A pair of Chinese female figures; and a figure of Winter, of white ware	P. Box, Esq.	1	15	0
1834	Two blue and white basins; 2 cups; and 2 white bowls—oriental	Walter	1	0	0

SERVANT'S ROOM.

1835	A four-post bedstead and furniture; and a mattress	Walesby	0	15	0
1836	A feather-bed, bolster, and pillow	B. Capell	2	0	0
1837	Three blankets; and a counterpane	Walter	0	16	0
1838	A mahogany chest of five drawers	Hewitt	1	18	0
1839	A two-flap table; a painted washing-stand; jug, basin, and brush-trays; a glass; 3 chairs; and a piece of carpet	Wilkins	1	12	0

THE STOWE CATALOGUE.

BLUE ROOM, AND ROOM ADJOINING.

				£	s.	d.
1840	A four-post bedstead and furniture	.	.	<i>B. Capell</i>	1	13 0
1841	A wool matrass	.	.	<i>B. Capell</i>	0	13 0
1842	A feather-bed, bolster, and two pillows	.	.	<i>Agent</i>	3	0 0
1843	Three blankets; and a counterpane	.	.	<i>T. Beards, Esq.</i>	1	15 0
1844	A four-post bedstead and furniture	.	.	<i>Harper</i>	2	4 0
1845	A wool matrass	.	.	<i>Agent</i>	1	18 0
1846	A hair ditto	.	.	<i>Summerfield</i>	1	14 0
1847	A feather-bed, bolster, and 2 pillows	.	.	<i>Mold</i>	3	16 0
1848	Three blankets; and a counterpane	.	.	<i>Agent</i>	1	18 0
1849	A Kidderminster carpet; and a rug	.	.	<i>Agent</i>	3	0 0
1850	A fender and fire-irons; a guard; a kettle; and 4 chairs	.	.	<i>Holt</i>	1	9 0
1851	Two arm-chairs, with printed cotton covers; 2 stools; and a towel-horse			<i>Durham</i>	1	19 0
1852	A mahogany table; a glass; and a damask curtain	.	.	<i>Zimmerman</i>	1	16 0
1853	A mahogany corner washing-stand; 2 ewers; 2 basins and brush-trays; and a mahogany cupboard	.	.	<i>Mold</i>	1	1 0
1854	A painted washing-stand; 2 ewers and basins; brush and sponge-trays; bottle and tumbler; a foot-pan and can; and a towel-horse	.	.	<i>Holt</i>	1	3 0
1855	A mahogany table; a ditto	.	.	<i>P. Box, Esq.</i>	0	13 0
1856	Seven pieces of oriental—blue and white; 2 pairs of candlesticks; an ink-stand; snuffers and tray; and extinguishers.			<i>Hon. R. Cavendish</i>	1	10 0
1857	A rosewood Devonport	.	.	<i>P. Box, Esq.</i>	4	18 0
1858	A straw ottoman; and—					
1859	A view of Oxford—print, framed and glazed	.	.	<i>Walesby</i>	1	11 0
These two lots were sold together.						
1860	A mahogany wardrobe, with folding doors, and four drawers under			<i>Holt</i>	5	10 0
1861	A painted dining-table; and a glass	.	.	<i>Hon. R. Cavendish</i>	0	16 0
1862	An ottoman, with squab, and three back-cushions, covered with printed cotton	.	.	<i>P. Box, Esq.</i>	1	8 0

PINK BED-ROOM.

1863	A four-post bedstead, with chintz furniture; and 2 pairs of window-curtains and draperies.	.	.	<i>J. Greaves, Esq., Grove Hill Farm</i>	3	0 0
1864	A hair matrass	.	.	<i>Shepherd</i>	2	10 0

# THE STOWE CATALOGUE.

			£	s.	d.
1865	A wool mattress . . . . .	<i>Zimmerman</i>	2	12	6
1866	A feather-bed; and—				
1867	A bolster; and 2 pillows . . . . .	<i>Agent</i>	5	12	6
	These two lots were sold together.				
1868	Three blankets . . . . .	<i>Durham</i>	1	15	0
1869	A Marseilles quilt . . . . .	<i>Agent</i>	1	6	0
1870	A mahogany bedstep . . . . .	<i>Zimmerman</i>	1	6	0
1871	A ditto . . . . .	<i>A. Fraser, Esq.</i>	1	3	0
1872	A mahogany wardrobe, with folding doors, and four drawers under	<i>Agent</i>	12	15	0
1873	A painted dressing-table, with drawers; a ditto washing-stand; 2 basins and ewers; brush and sponge trays; bottle and tumbler; and a foot-pan and can . . . . .	<i>Stanton, of Buckingham</i>	1	17	0
1874	A mahogany bidet; 2 painted towel-horses; and a basket	<i>Hon. R. Cavendish</i>	0	17	0
1875	A dressing-glass, in mahogany frame; and a mahogany table . . . . .	<i>The Misses Yardley</i>	1	16	0
1876	A mahogany framed sofa, with printed cotton cover . . . . .	<i>Leyton</i>	1	10	0
1877	A large arm-chair, covered with needlework, and printed cotton cover . . . . .	<i>W. Sharpe</i>	1	19	0
1878	A mahogany arm-chair, with printed cotton cover; and a sliding screen, with mahogany frame . . . . .	<i>J. Greaves, Esq.</i>	1	17	0
1879	A chimney-glass, 53 inches by 25 inches—in a gilt frame	<i>J. Richards, Esq.</i>	3	1	0
1880	A Kidderminster carpet, 8 yards by 5 yards; and a small piece in the adjoining room; and a rug . . . . .	<i>Harper</i>	4	12	0
1881	A brass wire fender and fire-irons; a guard; a kettle; and a coal-box	<i>Shepherd</i>	2	11	0
1882	A japan chest, on a stand . . . . .	<i>Walesby</i>	1	8	0
1883	Two large cups; a jar; and 4 other pieces—blue and white; and a white cup and saucer . . . . .	<i>Agent</i>	1	1	0
1884	An inkstand; a blotting-book; a bell; 2 japan boxes; a pair of candle- sticks; snuffers and stand, and extinguishers . . . . .	<i>Walesby</i>	2	0	0
1885	A mahogany table; a dressing-glass; a painted washing-stand; 2 basins; an ewer; brush-trays; and a white foot-pan . . . . .	<i>Summerfield</i>	1	11	0
1886	A mahogany cupboard; a ditto bidet; and a chintz curtain	<i>Nathan</i>	2	16	0

## PINK DRESSING-ROOM.

1887	A French bedstead, with chintz furniture; and a hair and a wool mattress	<i>B. Capell</i>	3	17	6
1888	A feather-bed, bolster, and pillow . . . . .	<i>B. Capell</i>	3	5	0
1889	Three blankets; and a counterpane . . . . .	<i>W. Sharpe</i>	2	4	0

THE STOWE CATALOGUE.

		£	s.	d.
1890	Two pairs of window-curtains and draperies ; and a chintz cover . <i>T. Beards, Esq.</i>	1	2	0
1891	A sofa, with chintz cover . . . . . <i>J. Richards, Esq.</i>	1	13	6
1892	A large arm-chair, covered with needlework ; and a chintz cover <i>Leyton</i>	1	7	0
1893	An arm-chair, with chintz cover ; and 5 other chairs . . . . . <i>Durham</i>	1	1	0
1894	A chimney-glass, in three plates—the largest 37 inches by 27 inches <i>Agent</i>	2	15	0
1895	A mahogany bidet ; and a ditto cupboard . . . . . <i>Nathan</i>	2	6	0
1896	A mahogany chest of six drawers . . . . . <i>Agent</i>	5	12	6
1897	A long mahogany table ; and a dressing-glass . . . . . <i>Nathan</i>	1	14	0
1898	A painted dressing-table ; a ditto washing-stand ; 2 ewers and basins ; brush and sponge-trays ; a foot-pan and can ; and a towel-horse . . . . . <i>Agent</i>	2	6	0
1899	A Kidderminster carpet, 8 yards by 4½ yards ; and a rug . . . . . <i>Agent</i>	4	0	0
1900	A brass wire fender and fire-irons ; a guard ; a kettle ; and a coal-box <i>Harper</i>	2	8	0
1901	A japan cabinet, with folding doors ; and drawers on a stand . . . . . <i>Nundy, of Buckingham</i>	5	15	0
1902	A chime clock, by Massey . . . . . <i>Rev. W. Andrewes</i>	10	15	0
1903	A japan fan-shaped box ; an inkstand ; a blotting-book ; a pair of candle- sticks, snuffers, and extinguishers . . . . . <i>Walesby</i>	1	2	0
1904	A tea-pot, 6 cups, and 2 saucers—oriental blue and white . . . . . <i>Walter</i>	1	1	0

SERVANT'S ROOM.

1905	A four-post bedstead and furniture ; and a mattress . . . . . <i>J. S. Leigh, Esq.</i>	1	5	0
1906	A feather-bed, bolster, and pillow . . . . . <i>Agent</i>	3	18	0
1907	Three blankets ; and a counterpane . . . . . <i>Nathan</i>	1	8	0
1908	A mahogany commode, with folding doors, and four drawers, on a carved stand . . . . . <i>Agent</i>	7	12	6
1909	A mahogany round-back chair ; a painted washing-stand ; a glass ; 2 chairs ; and a piece of carpet . . . . . <i>Blackwell, of Buckingham</i>	2	2	0

PASSAGE.

1910	About 52 yards of Kidderminster carpet ; and some pieces of crimson drugget . . . . . <i>Sir H. Verney, Bart., M.P.</i>	5	0	0
1911	A white and gold settee ; a mahogany card-table ; a coal-box ; and a chair <i>Holt</i>	1	11	6
1912	A capital fire-engine, by Merryweather, with hose ; and 6 leather buckets (withdrawn.)			

BUCKINGHAM SERVANTS' BED-ROOMS.

1913	A four-post bedstead, with crimson damask furniture ; a palliasse ; and a hair mattress . . . . . <i>Agent</i>	25	10	0
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THE STOWE CATALOGUE.

			£	s.	d.
1914	A feather-bed, bolster, and 3 pillows . . . . .	<i>Agent</i>	4	16	6
1915	Three blankets . . . . .	<i>Agent</i>	1	12	0
1916	A worked coverlid . . . . .	<i>W. Sharpe</i>	1	12	0
1917	A Brussels carpet, 7 yards by 6 yards; and a hearth-rug . . . . .	<i>Agent</i>	9	5	0
1918	A fender and fire-irons; a guard; and a coal-box . . . . .	<i>T. Swain, Esq.</i>	1	10	0
1919	Two pairs of damask window-curtains and draperies; and—				
1920	Two large arm-chairs; and 4 others . . . . .	<i>P. Box, Esq.</i>	2	11	0
These two lots were sold together.					
1921	A mahogany table, with two drawers; and a dressing-glass . . . . .	<i>Stanton</i>	0	17	0
1922	A pier-glass, 40 inches by 25 inches . . . . .	<i>H. Smith, Esq.</i>	3	11	0
1923	A mahogany night-table; and a bidet . . . . .	<i>H. R. Forster</i>	1	1	0
1924	A table, with two drawers; a stool; and a needlework screen . . . . .	<i>C. Bennett</i>	1	6	0
1925	A mahogany reading-table, with rising top . . . . .	<i>Agent</i>	2	8	0
1926	A painted washing-stand; 2 ewers and basins; brush-trays; bottle, and 2 tumblers; a foot-pan and can . . . . .	<i>Blackwell</i>	1	17	0
1927	A four-leaf screen, covered with paper . . . . .	<i>C. Bennett</i>	1	5	0
1928	A yew-tree table; an inkstand; a candlestick, snuffers and extinguisher; a reading-desk; and a piece of ivory . . . . .	<i>Walesby</i>	2	4	0
1929	A four-post bedstead and furniture; and a mattress . . . . .	<i>B. Capell</i>	1	4	0
1930	A feather-bed, bolster, and pillow . . . . .	<i>B. Capell</i>	2	14	0
1931	Three blankets; and a counterpane . . . . .	<i>Harper</i>	1	3	0
1932	A mahogany chest of five drawers . . . . .	<i>The Misses Yardley</i>	2	18	0
1933	An inlaid satinwood commode, with folding doors . . . . .	<i>Holt</i>	3	10	0
1934	A Brussels carpet; 2 deal tables; a glass; a jug and basin; 4 chairs; and a window-curtain . . . . .	<i>Hon. R. Cavendish</i>	1	17	0
1935	A blue and white jar; 5 cups; and 4 figures in white . . . . .	<i>Walter</i>	1	3	0

Amount realised by Twenty-eighth Day's Sale £351:3:6.

## THE TWENTY-NINTH DAY'S SALE.

THURSDAY, SEPTEMBER 21.

THE very beautiful Furniture of the Clarence Rooms was sold to-day. These rooms were so called from having been occupied by King William IV., when Duke of Clarence, on the occasion of his visit to Stowe.

### CLARENCE ROOMS.

#### BED-ROOM.

			£	s.	d.
1936	A very handsome four-post bedstead, with gilt pillars and cornice, with rich crimson tabaret furniture; and a palliasse	<i>Bought by T. Grissell, Esq.</i>	52	10	0
1937	A hair mattress	<i>T. Grissell, Esq.</i>	6	0	0
1938	A wool ditto	<i>T. Grissell, Esq.</i>	5	0	0
1939	A feather-bed and cover	<i>T. Grissell, Esq.</i>	12	15	0
1940	A bolster; and 2 down pillows	<i>T. Grissell, Esq.</i>	3	15	0
1941	Three blankets	<i>Town and Emanuel</i>	1	11	6
1942	A Marseilles quilt	<i>Rev. H. Roundell</i>	1	8	0
1943	A mahogany bedstep	<i>T. Grissell, Esq.</i>	1	18	0
1944	A ditto	<i>T. Grissell, Esq.</i>	2	7	0
1945	A painted and gilt couch, with squab and bolster, covered with printed cotton	<i>J. T. Pinckard, Esq.</i>	5	5	0
1946	A mahogany table; 4 chairs; and a towel-horse	<i>Walesby</i>	1	12	0
1947	A table-cover, worked with silk	<i>Town and Emanuel</i>	0	18	0
1948	A capital mahogany chest of five drawers	<i>King and Stone</i>	5	18	0
1949	A pier-glass, in two plates—the larger 42 inches by 28 inches	<i>T. Grissell, Esq.</i>	6	15	6
1951	A quilt, worked with flowers in silk	<i>T. Grissell, Esq.</i>	7	0	0
1952	A pair of crimson silk bell-pulls	<i>T. Grissell, Esq.</i>	1	11	0
1953	A handsome Brussels carpet, 7 yards by 4½ yards; and a rug	<i>T. Grissell, Esq.</i>	9	10	0



THE STOWE CATALOGUE.

		£	s.	d.
1954	A brass-wire fender and fire-irons; a kettle; and a guard . . . . .			
	<i>The Misses Yardley</i>	2	10	0
1955	A blue and white jar and cover; a bottle; a beaker; 2 dishes; 4 cups and saucers; and 2 other pieces—oriental . . . . .			
	<i>Agent</i>	4	0	0
1956	A pair of bronze boys—on marble pedestals . . . . .			
	<i>Nundy</i>	2	5	0
1957	The Apollo of the Belvidere—in alabaster; and a pair of vases, of spar and alabaster . . . . .			
	<i>H. R. Forster</i>	3	10	0
1958	A pair of crimson tabaret curtains, &c. . . . .			
	<i>Town and Emanuel</i>	7	0	0

SMALL BED-ROOM.

1959	A four-post bedstead—white and gold, the furniture of white silk, worked with figures and flowers in colours, and lined with yellow satin . . . . .			
	<i>Town and Emanuel</i>	18	18	0
1960	A wool mattress . . . . .			
	<i>Agent</i>	2	5	0
1961	A feather-bed, bolster, and 2 pillows . . . . .			
	<i>Agent</i>	5	10	0
1962	Three blankets . . . . .			
	<i>T. Grissell, Esq.</i>	3	0	0
1963	A Marseilles quilt . . . . .			
	<i>Hon. R. Cavendish</i>	1	0	0
1964	A white silk coverlid, worked with figures to match the furniture . . . . .			
	<i>Agent</i>	7	0	0
1965	A handsome Brussels carpet, 6½ yards by 5 yards; and a hearth-rug . . . . .			
	<i>Agent</i>	9	0	0
1966	A brass-wire fender, fire-irons, and guard; a kettle; and coal-box . . . . .			
	<i>P. Box, Esq.</i>	2	10	0
1967	A carved and gilt fauteuil, covered with crimson silk damask, and printed cotton cover . . . . .			
	<i>The Misses Yardley</i>	3	5	0
1968	Nine painted and gilt arm-chairs, with cane seats and cushions, covered with crimson silk damask, and printed cotton covers . . . . .			
	<i>Mold</i>	6	10	0
1969	A mahogany table; and a towel-horse . . . . .			
	<i>Walesby</i>	2	10	0
1970	A mahogany bidet; and a ditto boot-jack . . . . .			
	<i>King and Stone</i>	2	10	0
1971	A washing-stand, with closet of yew and other wood, with gilt ornament and a marble slab . . . . .			
	<i>P. D. Pouncefort Duncombe, Esq.</i>	14	0	0
1972	Two basins; 2 jugs; a foot-pan; brush and sponge trays; a vase—painted with flowers; and a bottle and 2 tumblers . . . . .			
	<i>Agent</i>	2	12	0
1973	A stool—carved with lions' heads, and covered with needlework . . . . .			
	<i>Redfern</i>	3	5	0
1974	A pair of crimson tabaret curtains, with gilt cornice, draperies, cords, and tassels . . . . .			
	<i>T. Grissell, Esq.</i>	8	8	0
1975	A mahogany writing-table, with brass rim and drawer . . . . .			
	<i>King and Stone</i>	5	0	0
1976	A French chest of three drawers, of rosewood, with brass ornaments . . . . .			
	<i>P. D. Pouncefort Duncombe, Esq.</i>	7	0	0
1977	A chimney-glass, in two plates—the larger 38 inches by 25 inches—in a richly carved and gilt frame . . . . .			
	<i>Pritchett</i>	21	0	0

THE STOWE CATALOGUE.

		£	s.	d.
1978	A pier-glass, in three plates, with slips painted with flowers—in a gilt frame <i>A. Hayward, Esq., Brackley</i>	7	5	0
1979	A carved and gilt pier-table <i>Redfern</i> This is a very curious old piece of furniture.	6	10	0
1980	A pair of crimson silk bell-pulls <i>Agent</i>	1	6	0
1981	A small cabinet, of oriental japan—on a stand, with folding doors and drawers <i>Warren</i>	5	0	0
1982	A larger ditto—on carved and gilt stand, with folding doors and drawers <i>J. Bowker, Esq.</i>	19	10	0
1983	A rosewood cabinet, inlaid with flowers in ivory, with folding doors and drawers <i>Hon. R. Cavendish</i>	5	12	6
1984	A sleeping boy, in bronze—on pedestal; a bell; and a blotting-book <i>Town and Emanuel</i>	3	13	6
1985	A pair of alabaster pitchers—engraved <i>P. Box, Esq.</i>	3	10	0
1986	A pair of blue porcelain vases, with or-molu branches for three lights each <i>R. M' Cabe, Esq.</i>	16	5	6
1987	A blue bowl, with figures in gold; and 2 cups and saucers <i>T. Grissell, Esq.</i>	3	10	0

DRESSING-ROOMS.

1988	A handsome Brussels carpet, 7 yards by 4½ yards; and a hearth-rug <i>P. Box, Esq.</i>	8	8	0
1989	A brass wire fender and fire-irons; a kettle; a guard; and 2 pieces of matting <i>Harrison</i>	2	4	0
1990	A washing-stand, with two drawers, and marble top, with two basins, two jugs, brush and sponge trays, bottle and two tumblers, and a foot-pan <i>T. Grissell, Esq.</i>	14	10	0
1991	A deal toilette-table, with cover—worked, with coloured glass <i>T. Grissell, Esq.</i>	3	3	0
1992	A cheval-glass, in mahogany frame—52 inches by 28 inches <i>The Misses Yardley</i>	6	10	0
1993	A mahogany writing-table, with brass rim and drawers, the top covered with leather <i>King and Stone</i>	4	14	0
1994	A stool, covered with needlework; a towel-horse; and a needlework screen <i>T. Grissell, Esq.</i>	4	2	0
1995	A pair of crimson tabaret curtains, with gilt cornice, and draperies, cords, and tassels <i>T. Grissell, Esq.</i>	8	10	0
1996	A couch, with squab and bolster, covered with printed cotton <i>T. Grissell, Esq.</i>	17	6	6
1997	A pair of mahogany stands; a silk bell-pull; a bell; a match-pot; an extinguisher; a basket; and a blotting-book <i>T. Grissell, Esq.</i>	2	2	0

THE STOWE CATALOGUE.

			£	s.	d.
1998	An easy chair, with cushion—covered with printed cotton . . . . .				
		<i>King and Stone</i>	3	3	0
1999	A cabinet of oriental japan, with folding-doors, and shelves—on a carved oak stand . . . . .	<i>Piggott</i>	6	10	0
2000	A French rosewood chest of three drawers, with brass masks and handles . . . . .	<i>Sir H. Verney, Bart., M.P.</i>	8	0	0
2001	A japan chest . . . . .	<i>Agent</i>	3	10	0
2002	A pier-glass, 75 inches by 41 inches—in an openwork carved and gilt frame, with birds . . . . .	<i>Rev. R. Peake</i>	42	0	0
2003	A writing-table, of marqueterie, with sliding top . . . . .	<i>Piggott</i>	11	0	6
2004	A blue and white jar and cover; and a pair of pot-pourri jars and covers . . . . .	<i>P. Norton, Esq.</i>	3	0	0
2005	A small Brussels carpet, and a piece; a fender and fire-irons; and a guard . . . . .	<i>Agent</i>	4	0	0
2006	A lady's mahogany wardrobe, with folding doors; and a drawer . . . . .	<i>Nathan</i>	17	10	0
2007	A painted washing-stand; 2 basins; 2 jugs; and brush-trays; bottle and tumbler; a towel-horse; and 2 arm-chairs and cushions . . . . .	<i>E. Stone, of Wotton Underwood</i>	2	2	0
2008	Three blue silk damask curtains and draperies . . . . .	<i>Agent</i>	1	15	0
2009	A mahogany table; and a ditto bidet . . . . .	<i>Hon. R. Cavendish</i>	2	0	0
2010	Three blue and white vases and covers . . . . .	<i>Agent</i>	3	0	0
2011	A japanned washing-stand; with an oriental bottle and basin; and a basket; and a candle-stand . . . . .	<i>P. Box, Esq.</i>	3	16	0
2012	A bronze figure, of a negro, supporting branches for two lights, with porcelain flowers . . . . .	<i>Agent</i>	4	0	0
2013	An old japan dish; 2 blue and white plates; and 2 cups . . . . .	<i>Agent</i>	0	17	0

SERVANT'S ROOM.

2014	A four-post bedstead, with damask furniture; a palliasse; and a mattress . . . . .	<i>Agent</i>	2	12	0
2015	A feather-bed; bolster; and 2 pillows . . . . .	<i>J. T. Pinckard, Esq.</i>	2	6	0
2016	Three blankets; and a counterpane . . . . .	<i>J. S. Leigh, Esq.</i>	2	3	0
2017	A mahogany table, with three drawers; and a dressing-glass . . . . .	<i>Walter</i>	1	0	0
2018	A mahogany table; a washing-stand, jug, and basin; and a chair . . . . .	<i>Leyton</i>	1	1	0
2019	A mahogany bidet; and a ditto cupboard . . . . .	<i>W. Sharpe</i>	1	14	0
2020	A japan coffer, on a stand . . . . .	<i>Agent</i>	2	2	0
2021	A piece of Brussels carpet; and a piece for the stairs, of the same pattern; and 3 dimity curtains and valence . . . . .	<i>W. Sharpe</i>	2	12	0

# THE STOWE CATALOGUE.

## BATH-ROOM.

		£	s.	d.
2022	A small carved and gilt stool ; 3 sheep-skin mats ; and a deer-skin <i>Harrison</i>	3	0	0

## CHANDOS ROOMS.

### DAMASK ROOM.

2023	A mahogany four-post bedstead, with fawn-coloured damask furniture, and gilt cornice . . . . . <i>T. Swain, Esq.</i>	6	0	0
2024	A wool matrass . . . . . <i>Agent</i>	1	13	0
2025	A wool matrass . . . . . <i>T. Swain, Esq.</i>	1	0	0
2026	A feather-bed ; and—			
2027	A bolster ; and 2 pillows . . . . . <i>Agent</i>	6	16	6
These two lots were sold together.				
2028	Three blankets ; and a counterpane . . . . . <i>Agent</i>	2	0	0
2029	A pair of damask window-curtains and gilt cornices . . . . . <i>Mold</i>	2	16	0
2030	A mahogany bedstep . . . . . <i>E. Stone</i>	1	2	0
2031	A ditto . . . . . <i>E. Stone</i>	1	2	0
2032	A painted dressing-table ; a washing-stand ; 2 basins and ewers ; brush and sponge trays ; bottle and tumbler ; and a foot-pan and can . . . . . <i>The Misses Yardley</i>	2	10	0
2033	Two mahogany arm-chairs, with printed cotton covers ; and 2 stools <i>Leyton</i>	1	2	0
2034	A mahogany bidet ; a towel-horse ; and a needlework screen <i>T. Swain, Esq.</i>	1	3	0
2035	Two arm-chairs and 1 cushion ; and 4 others ; and a chimney-glass . . . . . <i>P. Box, Esq.</i>	2	18	0
2036	A mahogany two-flap table ; and a dressing-glass . . . . . <i>Nathan</i>	2	5	0
2037	A mahogany invalid bedstead, with three cushions, a bolster, and pillows covered with printed cotton . . . . . <i>Agent</i>	8	8	0
2038	A pier-glass, 83 inches by 44 inches . . . . . <i>Rev. H. Roundell</i>	7	17	6
2039	A Kidderminster carpet, 7 yards by 6 yards ; and a hearth-rug <i>P. Box, Esq.</i>	4	15	0
2040	A fender and fire-irons ; a guard ; a kettle ; and a coal-box <i>P. Box, Esq.</i>	1	4	0
2041	A bronze inkstand ; a blotting-book ; 2 cups and saucers ; a vase ; 1 other cup ; a pair of candlesticks, snuffers, and extinguishers . . . . . <i>Agent</i>	1	14	0
2042	A mahogany wardrobe, with folding doors, and four drawers under <i>J. Paxton</i>	11	5	0
2043	A large blue and white jar . . . . . <i>P. Box, Esq.</i>	2	5	0

THE STOWE CATALOGUE.

BED-ROOM, No. 2.

						£	s.	d.
2044	A four-post bedstead, with richly carved rosewood pillars and drab moreen furniture . . . . .	T. Fitzgerald, Esq.	11	5	0			
2045	A wool matrass . . . . .	Nathan	1	17	0			
2046	A hair ditto . . . . .	T. Swain, Esq.	3	10	0			
2047	A feather-bed ; and—							
2048	A bolster ; and 2 pillows . . . . .	Nathan	6	10	0			
	These two lots were sold together.							
2049	Three blankets . . . . .	Nathan	4	0	0			
2050	A Marseilles quilt . . . . .	Nathan	1	8	0			
2051	A mahogany bedstep ; and—							
2052	A ditto . . . . .	Agent	2	0	0			
	These two lots were sold together.							
2053	An arm-chair, with printed cotton cover ; and a screen	Geo. Nelson, Esq.	3	13	6			
2054	Three rosewood chairs, with cane seats and cushions	A. Hayward, Esq.	2	2	0			
2055	A sofa, with squab, and two pillows, covered with printed cotton	Agent	2	12	0			
2056	A painted washing-stand, with drawers ; 2 ewers and basins ; brush and sponge trays ; bottle and tumbler ; a white pan and jug ; and a towel-horse . . . . .	P. Box, Esq.	3	5	0			
2057	A mahogany table, with crimson damask cover ; and a dressing-glass . . . . .	T. Grissell, Esq.	2	15	0			
2058	A pair of moreen window-curtains and draperies . . . . .	Mold	0	12	0			
2059	A mahogany chest of five drawers . . . . .	P. Box, Esq.	6	6	0			
2060	An oval pier-glass . . . . .	George Nelson, Esq.	4	8	0			
2061	A mahogany two-flap table ; and a ditto bidet . . . . .	Nathan	1	15	0			
2062	A Brussels carpet, 5½ yards by 5 yards ; and a rug . . . . .	Agent	6	15	0			
2063	A brass fender and fire-irons ; a guard ; a kettle ; and a coal-box	Shepherd	1	16	0			
2064	A porcelain lamp, with a female figure ; a pair of flower-pots ; an ink-stand ; a blotting-book ; a pair of candlesticks and extinguishers	Agent	4	2	6			

Amount realised by Twenty-ninth Day's Sale £689:6.

## THE THIRTIETH DAY'S SALE.

FRIDAY, SEPTEMBER 21.

THE Furniture of the Chandos Rooms, and the apartments opening from the Chandos and Arundell Galleries, was sold to-day.  
The Arundell Galleries were so called after the marriage of the Lady Mary Grenville with Lord Arundell de Wardour.

### CHANDOS ROOMS.

#### DRESSING-ROOM.

			<i>£</i>	<i>s.</i>	<i>d.</i>
2066	A French bedstead and furniture; and mattress .	<i>Bought by Leyton</i>	1	17	0
2067	A feather-bed, bolster, and pillow . . . . .	<i>J. S. Leigh, Esq.</i>	1	13	0
2068	Three blankets; and a counterpane . . . . .	<i>Nathan</i>	0	18	0
2069	A mahogany winged wardrobe, with six drawers, and folding doors under	<i>J. Paxton</i>	5	10	0
2070	A mahogany table; and a dressing-glass . . . . .	<i>Agent</i>	1	2	0
2071	A mahogany two-flap table; and a bidet; and a pair of moreen curtains	<i>Agent</i>	1	13	0
2072	A mahogany corner cupboard; a painted washing-table; 2 ewers and basins; brush and sponge trays; bottle and tumbler; a foot-pan and jug; and a towel-horse . . . . .	<i>Tredwell, of Westbury</i>	1	10	0
2073	A Brussels carpet; and a hearth-rug . . . . .	<i>Agent</i>	3	0	0
2074	Three arm-chairs, and 4 others; a fender and fire-irons; a guard; and a kettle . . . . .	<i>Joynt</i>	1	6	0
2075	An inkstand; a blotting-book; a pair of candlesticks; a bell; snuffers and extinguisher . . . . .	<i>Walesby</i>	1	3	0
2077	Two Chinese figures, of white ware; a vase; and 3 other pieces	<i>Walesby</i>	1	6	0
2078	A writing cabinet, of oriental japan, on a stand . . . . .	<i>Walter</i>	3	5	0

# THE STOWE CATALOGUE.

## CHANDOS GALLERY.

### RED BED-ROOM.

			£	s.	d.
2079	A four-post bedstead, with chintz furniture; and a mattress	<i>Tredwell</i>	3	11	0
2080	A wool and a hair mattress . . . . .	<i>Walesby</i>	2	4	0
2081	A feather-bed; and—				
2082	A bolster; and 2 pillows . . . . .	<i>Nathan, Jun.</i>	6	10	0
These two lots were sold together.					
2083	Three blankets; and a counterpane . . . . .	<i>Hon. R. Cavendish</i>	2	10	0
2084	A mahogany bidet; and a ditto cupboard . . . . .	<i>Leyton</i>	0	15	0
2085	A mahogany table; and a dressing-glass . . . . .	<i>The Misses Yardley</i>	1	3	0
2086	A mahogany two-flap table; and a cupboard . . . . .	<i>H. R. Forster</i>	1	9	0
2087	A moreen window-curtain, with carved cornice . . . . .	<i>Leyton</i>	1	7	0
2088	A mahogany wardrobe, with folding doors, and four drawers . . . . .	<i>Agent</i>	5	12	6
2089	A sofa, with squab and cushions, and 2 bolsters, covered with moreen . . . . .	<i>Nathan, Jun.</i>	3	3	0
2090	An arm-chair, with cotton cover; and 2, covered with needlework, with covers; and a stool . . . . .	<i>O. Bourne, Esq.</i>	1	11	6
2091	A chimney-glass, 43 inches by 31 inches—in a gilt frame . . . . .	<i>The Misses Yardley</i>	3	15	0
2092	A painted washing-stand; 2 ewers and basins; a jug; brush and sponge trays; bottle and tumbler; a foot-pan and can; and a towel-horse . . . . .	<i>J. T. Pinckard, Esq.</i>	1	18	0
2093	A Brussels carpet; and a hearth-rug . . . . .	<i>J. Greaves, Esq.</i>	2	15	0
2094	A fender and fire-irons; a kettle; a guard; a coal-box, and a screen . . . . .	<i>The Misses Yardley</i>	1	7	0
2095	An inkstand; a blotting-book; a pair of candlesticks, snuffers, and extinguishers; 2 Chinese figures, of white ware; and 5 other pieces . . . . .	<i>Hon. R. Cavendish</i>	2	13	0

### RED DRESSING-ROOM.

2096	A small Brussels carpet; a rug; a fender and fire-irons; a guard; a kettle; and a coal-box . . . . .	<i>Tredwell</i>	2	7	0
2097	An easy chair, with cushion covered with damask; and a pair of window-curtains and draperies . . . . .	<i>Leyton</i>	1	4	0

# THE STOWE CATALOGUE.

			<i>£</i>	<i>s</i>	<i>d.</i>
2098	A mahogany chest of four drawers . . . . .	<i>Summerfield</i>	1	11	6
2099	A mahogany table ; 3 chairs ; and a chimney-glass . . . . .	<i>Liddington, of Silverstone</i>	2	6	0
2100	A mahogany table ; and a dressing-glass . . . . .	<i>Walesby</i>	1	2	0
2101	A corner mahogany washing-stand ; 2 jugs, basins, and a foot-pan ; brush-trays ; and a bottle and tumbler . . . . .	<i>Agent</i>	1	6	0
2102	A mahogany night-table ; and a bidet . . . . .	<i>Tredwell</i>	1	8	0
2103	An inkstand ; a blotting-book ; a pair of candlesticks ; extinguishers ; and a cup ; and a screen . . . . .	<i>Hon. R. Cavendish</i>	0	17	0

# SERVANT'S ROOM.

2104	A tent bedstead, and furniture ; and a mattress . . . . .	<i>Mold</i>	1	10	0
2105	A feather-bed, bolster, and pillow . . . . .	<i>Agent</i>	2	3	0
2106	Three blankets ; and a counterpane . . . . .	<i>Nathan</i>	1	1	0
2107	A small mahogany chest of five drawers ; a table ; and a pair of moreen curtains . . . . .	<i>Leyton</i>	1	12	0
2108	A table, with three drawers ; a glass ; and a mahogany cupboard . . . . .	<i>King and Stone</i>	1	15	0
2109	A painted washing-stand ; 2 ewers and basins ; and a chair, with cotton cover ; 2 others ; a stool ; a fender and fire-irons ; and a kettle . . . . .	<i>Leyton</i>	1	8	0

# CHANDOS GALLERY.

2105*	Twenty-four yards of Brussels carpet . . . . .	<i>W. Sharpe</i>	1	15	0
2106*	Twenty-nine yards of crimson Venetian carpet, 1 yard wide . . . . .	<i>P. Box, Esq.</i>	2	3	0
2107*	A chime clock . . . . .	<i>Lieut.-Col. Nugent</i>	11	11	0

# ARUNDELL GALLERY.

2108*	Forty yards of Venetian carpet, 22 inches wide . . . . .	<i>T. Swain, Esq.</i>	2	2	0
2109*	Forty yards of crimson Venetian carpet, covering the Gallery . . . . .	<i>Agent</i>	3	18	0

# AMBER ROOM.

2110	A mahogany four-post bedstead, with carved pillars, a foot-board, and yellow damask furniture . . . . .	<i>J. S. Leigh, Esq.</i>	29	8	0
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THE STOWE CATALOGUE.

			£	s.	d.
2111	A hair mattress . . . . .	Nathan	5	0	0
2112	A wool ditto . . . . .	J. S. Leigh, Esq.	4	8	0
2113	A feather-bed; and—				
2114	A bolster; and 2 pillows . . . . .	J. S. Leigh, Esq.	8	18	6
These two lots were sold together.					
2115	Three blankets; and a counterpane . . . . .	J. S. Leigh, Esq.	3	0	0
2116	A mahogany chest of four drawers . . . . .	Nathan	4	4	0
2117	A large arm-chair, and 1 other, with printed cotton covers; and 3 others	A. Hayward, Esq.	2	14	0
2118	A pair of mahogany cupboards; and a ditto bidet . . . . .	Col. Malcolm	5	0	0
2119	A painted washing-stand; 2 ewers and basins; brush and sponge trays; bottle and tumbler; a foot-pan and can; and a towel-horse . . . . .	A. Hayward, Esq.	1	17	0
2120	A mahogany writing-table, with drawer and inkstand . . . . .	Nathan	5	5	0
2121	A mahogany table, with amber satin cover—worked; and a dressing-glass	Leyton	1	16	0
2122	An ottoman, with squab and back-cushion, covered with printed cotton . . . . .	Herbert Lewis Bartlett, Esq., Buckingham	1	5	0
2123	A Kidderminster carpet; and a rug . . . . .	Agent	1	13	0
2124	A fender and fire-irons; a guard; a kettle; and a coal-box	Hitchman	1	1	0
2125	A pair of amber damask curtains and draperies, and mahogany cornice; and a chimney-glass . . . . .	A. George, Esq.	2	16	0
2126	Nine japan boxes; a bell; a taper-stand; snuffers, stand, and extinguisher; and a blotting-book . . . . .	Walesby	1	6	0
2127	Six pieces of oriental enamel porcelain . . . . .	Town and Emanuel	1	11	6
2128	A cabinet, with drawers, with nine slabs of Florentine mosaic, in pietre dure . . . . .	Rev. C. C. Beatty Pownall	9	0	0
2129	Titian's mistress—a highly finished miniature copy, by Galvani . . . . .	Agent	13	2	6
2130	Head of Titian—the companion, by Galvani . . . . .	Agent	15	10	0

NURSERY-ROOMS.

2131	A tent bedstead and printed furniture; a mattress; 3 blankets; and a counterpane . . . . .	Leyton	1	15	0
2132	A feather-bed, bolster, and pillow . . . . .	P. Box, Esq.	2	4	0
2133	A tent bedstead, with striped furniture; a mattress; 3 blankets; and a counterpane . . . . .	Mold	2	4	0
2134	A feather-bed, bolster, and pillow . . . . .	Walesby	1	10	0

THE STOWE CATALOGUE.

		£	s.	d.
2135	A four-post bedstead, with two dimity curtains; a mattress; 3 blankets; and a feather-bed, bolster, and pillow . . . . . <i>J. S. Leigh, Esq.</i>	4	4	0
2136	Two pieces of carpet; a rug; a fender and fire-irons; a scuttle; a washing-stand, ewer, and basin; and 5 chairs . . . . . <i>Leyton</i>	1	3	0
2137	An inlaid commode, with folding-doors; and a drawer . . . . . <i>Walesby</i>	2	8	0
2138	An arm-chair; a washing-stand; a deal table; a glass; and a rug . . . . . <i>Walesby</i>	2	10	0
2139	A pair of mahogany card-tables; a box; a washing-stand; and a glass . . . . . <i>J. Richards, Esq.</i>	2	4	0
2140	A half-tester bedstead, with dimity furniture; a mattress; a feather-bed, bolster, and pillow; 3 blankets; and a counterpane . . . . . <i>J. S. Leigh, Esq.</i>	4	4	0
2141	A similar lot . . . . . <i>Tredwell</i>	3	18	0
2142	A carved and gilt couch, with printed cotton cover . . . . . <i>Town and Emanuel</i>	2	10	0
2143	An arm-chair, and 7 others; a carpet; a rug; a fender and fire-irons; and a guard . . . . . <i>Agent</i>	1	6	0
2144	A large mahogany table and cover; a dressing-glass; and a chest of drawers . . . . . <i>Hennell</i>	2	14	0
2145	A mahogany table, with drawers; an inkstand; and a glass . . . . . <i>Rev. E. L. Davies</i>	1	5	0
2146	A long mahogany washing-stand; 4 basins and ewers; brush-trays, bottle and tumbler . . . . . <i>Hitchman</i>	1	2	0
2147	A mahogany four-post bedstead, with damask furniture; 2 mattresses; and a pair of window-curtains . . . . . <i>Agent</i>	3	2	6
2149	A feather-bed, bolster, and 2 pillows . . . . . <i>J. H. Cowley, Esq.</i>	3	5	0
2150	Three blankets; and a counterpane . . . . . <i>Agent</i>	1	13	0
2151	A four-post bedstead, with printed furniture; and a mattress . . . . . <i>Holton</i>	1	15	0
2152	A feather-bed, bolster, and pillow . . . . . <i>Liddington</i>	3	12	0
2153	Three blankets; and a counterpane . . . . . <i>Agent</i>	1	18	0
2154	A mahogany sofa, covered with leather . . . . . <i>Mold</i>	3	0	0
2155	A painted washing-stand; ewer; 2 basins; brush and sponge trays; bottle and tumbler; foot-pan and can . . . . . <i>Parrott</i>	1	7	0
2156	A ditto, of yew-tree, with drawers; ewer; 2 basins; brush-trays; bottle and basin . . . . . <i>Rev. E. L. Davies</i>	1	6	0
2157	A small Brussels carpet; a rug; a fender and fire-irons; a guard; a kettle; and a coal-scuttle . . . . . <i>Linnell</i>	1	11	0
2158	A mahogany table and cover; an inkstand; a pair of candlesticks; and a group—in white ware . . . . . <i>Col. Malcolm</i>	3	3	0
2159	A table; a dressing-glass; a mahogany bidet; and a stool . . . . . <i>Agent</i>	2	5	0
2160	A deal table; a glass; a towel-horse; an arm-chair; 3 others; a foot-stool; and a screen . . . . . <i>Leyton</i>	1	6	0
2161	Three pairs of worked muslin window-curtains . . . . . <i>Col. Malcolm</i>	4	14	6

THE STOWE CATALOGUE.

			£	s.	d.
2162	Three pairs of worked muslin window-curtains . . . . .	<i>Col. Malcolm</i>	6	6	0
2163	A small cabinet, of oriental japan, with folding doors and drawers—the interior formed as a dwelling—on a stand . . . . .	<i>Agent</i>	3	15	0
2164	A smaller ditto, with folding doors and drawers; 3 boxes; and a tea-pot . . . . .	<i>O. Bourne, Esq.</i>	1	3	0
2165	A cabinet, with folding doors, the panels of japan, bordered with ivory—engraved with flowers—on a stand . . . . .	<i>Mrs. Fletcher</i>	5	10	0
2166	A tent-bedstead, with crimson moreen furniture; a mattress; 3 blankets; and a counterpane . . . . .	<i>Rev. E. L. Davies</i>	2	11	0
2167	A feather-bed, bolster, and pillow . . . . .	<i>P. Box, Esq.</i>	2	1	0
2168	A mahogany table; a glass; 5 chairs; and a silk curtain . . . . .	<i>Col. Malcolm</i>	1	10	0
2169	A deal table; a washing-stand; 2 basins and jugs; brush-trays; a fender, fire-irons, and a guard . . . . .	<i>Tredwell</i>	1	1	0
2170	A cabinet, of oriental japan, with folding doors and drawers—on a stand . . . . .	<i>Town and Emanuel</i>	3	3	0
2171	A mahogany linen chest—on legs . . . . .	<i>Walesby</i>	2	6	0
2172	A ditto . . . . .	<i>Hennell</i>	2	10	0
2172*	A mahogany linen chest . . . . .	<i>Hon. R. Cavendish</i>	5	12	6

BLUE BED-ROOM AND DRESSING-ROOM.

2173	A capital mahogany four-post bedstead, on French castors, with mahogany cornice and brass poles, and blue damask furniture . . . . .	<i>Agent</i>	32	0	6
2174	A hair mattress . . . . .	<i>Agent</i>	5	15	6
2175	A wool ditto . . . . .	<i>Agent</i>	4	4	0
2176	A feather-bed; and—				
2177	A bolster; and 2 pillows . . . . .	<i>Agent</i>	12	12	0
These two lots were sold together.					
2178	Three blankets . . . . .	<i>Agent</i>	3	18	0
2179	A Marseilles quilt . . . . .	<i>Agent</i>	1	12	0
2180	A pair of blue damask window-curtains, with mahogany cornice . . . . .	<i>Agent</i>	2	2	0
2181	A mahogany bedstep . . . . .	<i>Agent</i>	2	4	0
2182	A ditto . . . . .	<i>Agent</i>	2	10	0
2183	A capital mahogany chest of six drawers . . . . .	<i>Agent</i>	9	15	0
2184	A dressing-glass; a towel-horse; and 3 chairs . . . . .	<i>Nathan</i>	3	3	0
2185	A large basin, in an oak frame; and a towel-horse . . . . .	<i>A. Roberts, Esq.</i>	3	0	0
2186	A painted washing-stand; 2 ewers and basins; brush and sponge trays; bottle and 2 tumblers; a foot-pan and can . . . . .	<i>Hon. R. Cavendish</i>	2	10	0

THE STOWE CATALOGUE.

			£	s.	d.
2187	A mahogany bidet; and a hassock . . . . .	<i>Hon. R. Cavendish</i>	1	2	0
2188	A mahogany arm-chair, with printed cotton cover; and 1 other; covered with needlework, and printed cover . . . . .	<i>Hon. R. Cavendish</i>	3	0	0
2189	An ottoman, with squab and back-cushion, covered with printed cotton . . . . .	<i>J. Richards, Esq.</i>	1	19	0
2190	A Venetian carpet, about 5 yards square; and a rug . . . . .	<i>Nathan</i>	2	2	0
2191	A fender and fire-irons; a guard; a kettle; and a coal-box . . . . .	<i>Salmon</i>	1	16	0
2192	A looking-glass, in a frame carved with figures, and gilt . . . . .	<i>Nathan</i>	9	19	6
2193	An inkstand; a blotting-book; a bell; snuffers; and extinguisher . . . . .	<i>Hon. R. Cavendish</i>	1	10	0
2194	A dish and box, of japan lacquer; 2 cups and saucers; and a bottle . . . . .	<i>Attenborough</i>	5	5	0
2195	A pair of two-handled vases, of English porcelain—painted with views . . . . .	<i>Hennell</i>	6	15	0
2196	A mahogany dressing-table, with blue satin cover, worked with flowers . . . . .	<i>French, of Buckingham</i>	2	8	0
2197	A pollard oak table, with inlaid border . . . . .	<i>A. Roberts, Esq.</i>	6	0	0
2198	A Venetian carpet; a rug; a fender and fire-irons; a kettle; and a coal-box . . . . .	<i>P. Box, Esq.</i>	2	2	0
2199	A mahogany wardrobe, with folding doors, and four drawers under; and a pair of window-curtains . . . . .	<i>Agent</i>	14	0	0
2200	A mahogany table; an inkstand; a blotting-book; an extinguisher; a vase; 2 cups and saucers; and 2 figures . . . . .	<i>Attenborough</i>	8	12	6
2201	A mahogany cupboard; and 3 chairs . . . . .	<i>A. Roberts, Esq.</i>	3	0	0
2202	A painted dressing-table; a glass; and a towel-horse . . . . .	<i>Hon. R. Cavendish</i>	1	10	0
2203	A painted washing-stand; 2 ewers and basins; brush and sponge trays; a bottle and tumbler; foot-pan and can . . . . .	<i>Nathan</i>	3	0	0
2204	A looking-glass, in a gilt frame, carved with figures . . . . .	<i>Nathan</i>	11	0	6

Amount realised by Thirtieth Day's Sale £506:17.

## THE THIRTY-FIRST DAY'S SALE.

TUESDAY, SEPTEMBER 26.

THE sale to-day opened with the remaining stock of Glass; after which the superb Furniture of the Japan-rooms, occupied by the Queen Dowager during her visit to Stowe, was sold.

### GLASS.

			£	s.	d.
2205	Twenty-four finger-glasses; and 24 coolers	<i>Bought by Zimmerman</i>	2	0	0
2206	Seventeen ditto; and 12 coolers	<i>W. A. Cooke, Esq., Toucester</i>	0	18	0
2207	Fourteen plain decanters and water-bottles; and 12 lamp-glasses	<i>Salmon</i>	1	2	0
2208	Four green decanters; a water-bottle; and 18 tall glasses	<i>W. A. Cooke, Esq.</i>	1	6	0
2209	Twenty tall green glasses; and 49 others	<i>Agent</i>	1	2	0
2210	Twenty-four champagne-glasses; 24 ale, and 12 liqueur-glasses	<i>P. W. S. Miles, Esq., M.P.</i>	1	16	0
2211	Four water-bottles; 35 ale-glasses; 33 champagne, and 15 liqueur-glasses	<i>P. W. S. Miles, Esq., M.P.</i>	5	7	6
2212	Four water-jugs; 2 sugar-glasses; and 4 milk-jugs	<i>Attenborough</i>	3	0	0
2213	Six smaller ditto; 3 sugar-glasses; 4 ditto; and 2 butter-tubs	<i>Zimmerman</i>	3	0	0
2214	Six glass milk-jugs; 2 jelly-stands; and 2 ditto	<i>Attenborough</i>	2	2	0
2215	Two honey-pots; 2 sugar-basins; and 2 muffineers	<i>Money</i>	4	6	0
2216	Fifteen jelly-stands; and 25 jelly-glasses	<i>Nathan</i>	1	8	0
2217	Ten ditto	<i>Nathan</i>	0	17	0
2218	Ten ditto	<i>P. Box, Esq.</i>	0	12	0
2219	Two sugar-basins; 2 muffineers; and 2 butter-tubs	<i>Agent</i>	2	4	0
2220	Two goblets; 2 sugar-basins; and 2 butter-tubs	<i>King and Stone</i>	2	11	0
2221	A butter-tub; 2 sugar-basins; 13 jelly and custard-cups; and 25 small sweetmeat-stands	<i>E. Stone</i>	1	16	0

THE STOWE CATALOGUE.

JAPAN-ROOMS.

BED-ROOM.

			£	s.	d.
2222	A very handsome four-post bedstead, with canopy, white and gold, with rich yellow satin damask furniture	<i>P. D. Pauncefort Duncombe, Esq.</i>	85	0	0
	This bed, which was put up expressly for the use of the Queen Dowager, is exceedingly rich, and very tastefully designed.				
2223	A hair matrass . . . . .	<i>P. D. Pauncefort Duncombe, Esq.</i>	6	0	0
2224	A wool ditto . . . . .	<i>P. D. Pauncefort Duncombe, Esq.</i>	5	7	6
2225	A feather-bed . . . . .	<i>P. D. Pauncefort Duncombe, Esq.</i>	13	2	6
2226	A down bolster; and—				
2227	Two down pillows . . . . .	<i>P. D. Pauncefort Duncombe, Esq.</i>	5	12	6
	These two lots were sold together.				
2228	Four blankets . . . . .	<i>P. D. Pauncefort Duncombe, Esq.</i>	6	10	0
2229	A Marseilles quilt . . . . .	<i>P. D. Pauncefort Duncombe, Esq.</i>	2	0	0
2230	An oriental coverlid, worked with yellow silk . . . . .	<i>P. D. Pauncefort Duncombe, Esq.</i>	3	13	6
2231	Two pairs of yellow satin damask window-curtains, with carved and gilt cornices . . . . .	<i>P. D. Pauncefort Duncombe, Esq.</i>	18	18	0
2232	A very handsome crimson Brussels carpet, 5½ yards by 6½ yards; and a hearth-rug . . . . .	<i>G. Moffat, Esq., M.P.</i>	15	15	0
2233	A brass wire-fender and fire-irons; and a guard	<i>The Misses Yardley</i>	2	6	0
2234	Two bedsteps, of yew-tree . . . . .	<i>King and Stone</i>	3	0	0
2235	A mahogany washing-stand, with drawers; 2 ewers; 3 basins; brush-trays; bottle and tumblers . . . . .	<i>A. Baily, Esq.</i>	14	14	0
2236	A mahogany table, with a richly worked satin cover; and a pair of silk bell-pulls . . . . .	<i>P. D. Pauncefort Duncombe, Esq.</i>	4	14	6
2237	A mahogany dressing-glass . . . . .	<i>King and Stone</i>	2	10	0
2238	A pair of blue and white jars and covers; and an enamel bottle	<i>Walesby</i>	1	10	0
2239	A carved and gilt arm-chair; and 3 others . . . . .	<i>The Misses Yardley</i>	4	0	0
2240	A mahogany bidet; and a towel-horse . . . . .	<i>P. Box, Esq.</i>	1	4	0
2241	A mahogany night-table . . . . .	<i>Town and Emanuel</i>	1	11	6
2242	A mahogany table . . . . .	<i>Merson</i>	0	12	0
2242*	A japan box . . . . .	<i>Zimmerman</i>	3	8	0
2243	A large carved and gilt arm-chair, covered with damask . . . . .	<i>Agent</i>	4	6	0
2244	A chimney-glass, in a carved and gilt frame, with figures of otters . . . . .	<i>Town and Emanuel</i>	16	15	0

THE STOWE CATALOGUE.

			£	s.	d.
2245	An oriental bottle and basin; and 3 saucers, with coats of arms .	<i>Agent</i>	2	15	0
2246	A pair of old japan basins and covers; and 2 smaller basins	<i>E. Stone</i>	2	14	0
2247	A carpet, 6½ yards by 6½ yards (withdrawn.)				
2247*	A pair of bronze female figures, with branches for lights—on marble pedestals . . . . .	<i>G. Moffat, Esq., M.P.</i>	22	1	0

DRESSING-ROOM.

2248	A Brussels carpet, 7 yards by 3½ yards; and a hearth-rug	<i>E. Stone</i>	9	0	0
2249	A brass wire fender, with standards; a set of fire-irons; a copper kettle; and a guard . . . . .	<i>W. Kirby, Esq.</i>	4	0	0
2250	A screen, worked by the Duchess d'Angoulême—glazed, in a satinwood frame . . . . .	<i>T. Grissell, Esq.</i>	5	7	6
2251	Three basins and 2 ewers; soap and brush tray; 2 tumblers; and a white foot-pan . . . . .	<i>W. Kirby, Esq.</i>	3	10	0
2252	A pair of carved and gilt fauteuils, covered with printed cotton, and holland covers . . . . .	<i>P. D. Pauncefort Duncombe, Esq.</i>	9	7	6
2253	A mahogany table, with a drawer; and 2 arm-chairs, with cushions	<i>Walesby</i>	3	12	0
2254	A mahogany bidet . . . . .	<i>Agent</i>	1	6	0
2255	A mahogany table; and a towel-horse . . . . .	<i>Town and Emanuel</i>	1	5	0
2256	An ottoman, with stuffed seat, and a richly embroidered cover, with a cushion and two pillows . . . . .	<i>Barling</i>	34	13	0
The ottoman covering included in this lot, was formed out of the cover of Tippoo Saib's palanquin. It is embroidered in gold thread, and covered with the tiger stripes, the well known emblem of Tippoo Sultaun. It was given by the Marquis Wellesley to George Marquis of Buckingham.					
2257	A pair of window-curtains, of yellow satin damask, and drapery; and carved and gilt cornice . . . . .	<i>Agent</i>	7	10	0
2258	A cabinet, of oriental japan, with folding doors, enclosing drawers—on a carved and gilt stand . . . . .	<i>Agent</i>	27	16	6
2259	An oriental blue and white pitcher . . . . .	<i>Town and Emanuel</i>	4	10	0
2260	A pair of enamelled sprinklers and stands . . . . .	<i>Town and Emanuel</i>	8	0	0
2261	A basin, cover, and stand; and 4 cups and saucers—burnt-in	<i>Agent</i>	2	6	0
2262	A pair of or-molu figures, for lights . . . . .	<i>King and Stone</i>	6	6	0

SITTING-ROOM.

2263	A bordered Wilton carpet—planned, 7 yards by 4 yards	<i>King and Stone</i>	11	0	0
2264	A hearth-rug . . . . .	<i>King and Stone</i>	2	2	0
2265	A brass wire fender; a set of fire-irons; and a guard . . . . .	<i>Curtis</i>	2	6	0
2266	A chimney-glass, in six plates . . . . .	<i>Hailey</i>	5	15	0

THE STOWE CATALOGUE.

			£	s.	d.
2267	A richly carved and gilt table . . . . .	<i>Hailey</i>	8	8	0
2268	A mahogany easy chair, with spring seat, covered with leather	<i>W. Sharpe</i>	6	0	0
2269	A large sofa, with squab, two pillows, and three cushions covered with very richly worked silk, and extra cotton covers	<i>G. Moffat, Esq., M.P.</i>	20	0	0
The next four lots were withdrawn.					
2274	A piece of worked silk ; and 2 silk curtains	<i>G. Moffat, Esq., M.P.</i>	30	9	0
2275	A pair of semi-circular ottomans, covered with printed cotton	<i>Agent</i>	3	10	0
2276	A pair of circular rosewood tables . . . . .	<i>Agent</i>	3	3	0
2277	An oak stand . . . . .	<i>G. Moffat, Esq., M.P.</i>	3	18	0
2278	A rosewood sofa-table, with drawers . . . . .	<i>Walesby</i>	2	8	0
2279	Five carved and gilt fauteuils, covered with printed cotton, and extra covers . . . . .	<i>Hon. R. Cavendish</i>	10	15	0
2280	A mahogany writing-table, with drawers and brass rim . . . . .	<i>Agent</i>	6	0	0
2281	A lady's rosewood writing-table, with folding top and doors, enclosing drawers . . . . .	<i>G. Moffat, Esq., M.P.</i>	6	10	0
2282	A figure of a child, supporting a shell, carved in wood, and partly gilt . . . . .	<i>T. Grissell, Esq.</i>	26	5	0
2283	A set of three jars, of oriental enamel . . . . .	<i>Agent</i>	9	5	0
2284	A pair of or-molu figures of infant satyrs, supporting branches—on marble pedestals . . . . .	<i>G. Moffat, Esq., M.P.</i>	8	8	0
2285	A double candlestick, with a Chinese figure, and flowers of porcelain . . . . .	<i>King and Stone</i>	6	10	0
2286	A pot-pourri jar and cover ; an enamel bowl ; and 5 oriental dishes and saucers . . . . .	<i>Rev. H. Roundell</i>	4	6	0
The next lot was withdrawn.					
2288	Three tea-canisters, oriental enamel on copper ; and 4 cups and saucers, in imitation of Dresden . . . . .	<i>Owen</i>	16	16	0
These canisters have since been purchased by W. Wigram, Esq.					
2289	A japanned inkstand ; bell ; taper ; 3 extinguishers ; and pair of screens	<i>Agent</i>	2	10	0
2290	Two white oriental stands ; 3 japan boxes ; 2 trays ; and a man with a fish . . . . .	<i>Agent</i>	1	18	0
2291	Five blue and white bottles ; and 4 enamel basins—various	<i>Harrison</i>	2	15	0
The next two lots were withdrawn.					
2294	A vase, of English porcelain, with branches for four lights, and painted with a subject after Barker . . . . .	<i>Agent</i>	7	7	0
2295	A ditto, with a group of flowers . . . . .	<i>H. Smith, Esq.</i>	5	5	0
The next nine lots were withdrawn.					
2305	A beautiful carved and gilt ornament for china, with looking-glass back, to attach to a wall . . . . .	<i>Nathan</i>	22	1	0



# THE STOWE CATALOGUE.

2306	A bird; and 15 cups, of oriental enamel . . . . .	<i>Nathan</i>	£	s.	d.
			4	4	0
2307	A small vase, cover, and stand, of English porcelain—painted with a subject from Cowper's "Task" . . . . .	<i>George Nelson, Esq.</i>	5	10	0

The next two lots were withdrawn.

## SMALL DRESSING-ROOM.

2310	A small Brussels carpet; and a piece of the same; 2 coal-boxes; and 3 chairs . . . . .	<i>W. Fox</i>	3	3	0
2311	A dressing-table, and printed cotton cover; and a dressing-glass . . . . .	<i>Curtis</i>	2	2	0
2312	A japanned washing-stand, with an oriental bottle and basin; a basket and a candle-stand . . . . .	<i>Hennell</i>	5	0	0
2313	A mahogany wardrobe, with folding doors, and four drawers under . . . . .	<i>Nathan</i>	13	10	0
2314	A cheval glass, in mahogany frame, 47 inches by 27 inches . . . . .	<i>Agent</i>	13	2	6
2315	An ewer and basin; a brush-tray; an oriental bottle and basin; a jar; 2 glass bottles; and a glass candlestick . . . . .	<i>Town and Emanuel</i>	6	0	0

## SERVANT'S ROOM.

2316	A tent bedstead, and dimity furniture; and a mattress . . . . .	<i>P. Box, Esq.</i>	2	2	0
2317	A feather-bed, bolster, and pillow . . . . .	<i>Rev. H. Roundell</i>	2	18	0
2318	Three blankets; and a counterpane . . . . .	<i>Agent</i>	1	14	0
2319	A mahogany chest of four drawers; and 2 pieces of crimson damask . . . . .	<i>Rev. J. J. Irwin</i>	2	4	0
2320	A mahogany table; a glass; an inkstand; 4 chairs; and a deal table . . . . .	<i>J. T. Pinckard, Esq.</i>	0	15	0
2321	A painted washing-stand; ewer, jug, and 2 basins; a mahogany cupboard; and a chimney-glass . . . . .	<i>W. Fox</i>	3	6	0
2322	A painted wardrobe, with folding doors, and 3 drawers under . . . . .	<i>Mold</i>	3	0	0
2324	A crimson velvet table-cover, worked with silver thread, and a cord and tassels . . . . .	<i>Zimmerman</i>	4	0	0

Amount realised by the Thirty-first Day's Sale £721:17:6.

## THE THIRTY-SECOND DAY'S SALE.

WEDNESDAY, SEPTEMBER 27.

THE rifles and muskets included in the original catalogue of this day formerly belonged to the Royal Bucks Militia. As will be seen, they were withdrawn from the sale, and other property substituted. It was rumoured that this course was adopted at the suggestion of the Government, in order to prevent a large quantity of arms getting into the hands of improper persons.

### STUCCO PASSAGE.

		£	s.	d.
2325	A piece of oilcloth, of mosaic pattern—bordered—15 yards by 2½ yards			
	<i>Bought by a Commission Agent</i>	5	7	6
2326	Ten yards of oilcloth, planned to each end of the passage . <i>Agent</i>	1	6	0
2327	A japanned hot closet . . . . . <i>Agent</i>	4	4	0
2328	A pair of mahogany card-tables . . . . . <i>Walesby</i>	0	14	0
2329	Four mahogany hall chairs . . . . . <i>Summerfield</i>	0	17	6
2330	Four ditto . . . . . <i>Summerfield</i>	0	17	0
2331	A japan chest, on a carved and gilt stand . . . . . <i>Agent</i>	2	16	0

### CARTON PIERRE.

2332	A trophy, formed of a helmet; 2 morions; 3 pairs of gauntlets; 2 horse's fronts; 2 two-handed swords; and 2 spears . . . . . <i>Agent</i>	1	17	0
2333	A shield, with the Judgment of Paris; a smaller shield; 6 spear-heads; and a gorget . . . . . — <i>Duckett, Esq., Duckett's Grove</i>	1	11	0
2334	A horseman's suit; a gorget; and 2 maces . . . . . <i>Zimmerman</i>	2	10	0
2335	A helmet; a shield, with subjects; 2 halberd-blades; a flail; a mace; and a gorget . . . . . <i>Purnell B. Purnell, Esq.</i>	3	10	0

THE STOWE CATALOGUE.

			£	s.	d.
2336	A helmet; a spiked shield; 6 spear-blades; and a gorget				
		<i>W. Wakeford Attree, Esq.</i>	3	0	0
2337	A helmet; 2 halberd-blades; 2 bill-blades; and a gorget				
		<i>W. Wakeford Attree, Esq.</i>	1	2	0
2338	A horseman's suit; a gorget; and 2 maces	<i>Zimmerman</i>	2	0	0
2339	A helmet; 2 morions; a pair of gauntlets; a pair, with arms; 2 horse's head-pieces; 2 two-handed swords; and 2 spears	<i>Piggott</i>	3	13	6
2340	A helmet, surmounted by a dragon; a back and breastplate, with subjects; a helmet; and a shield	<i>Purnell B. Purnell, Esq.</i>	4	10	0
2341	A helmet; a back and breastplate; 2 arm-pieces; and 4 halberds	<i>Agent</i>	3	13	6
2342	A shield; 4 maces; and a dagger	<i>Driver</i>	2	8	0
2343	Two morions; 5 spear-blades; halberd-blade; and pair of gauntlets	<i>Walesby</i>	1	3	0
2343*	A tell-tale clock, by Barwise	<i>Agent</i>	4	2	0

BASEMENT-PASSAGE, &c.

2344	Various matting	<i>Agent</i>	1	7	0
2345	A table, with grey marble slab—5 feet by 2 feet 9 inches	<i>Agent</i>	2	0	0
2346	The companion table	<i>Agent</i>	2	0	0
2347	A bust of Oliver Cromwell—in stone, on a wooden pedestal	<i>Agent</i>	14	14	0
This bust formerly stood in the hall at Minchenden House.					
2348	A pair of heads—reliefs in marble	<i>— Duckett, Esq.</i>	1	16	0
2348*	A marble helmet	<i>Agent</i>	4	0	0
2349	A pair of heads—reliefs in marble	<i>Walter</i>	0	16	0
2350	Three mahogany stools	<i>Agent</i>	0	13	0
2351	An oriental cover and horse-cloth	<i>Agent</i>	7	12	6
2352	A Chinese-worked silk bed-quilt	<i>— Duckett, Esq.</i>	7	10	0
2353	A pair of window-curtains, of yellow tabaret	<i>The Misses Yardley</i>	5	18	0
2354	An oriental bed-cover, worked with gold	<i>Walesby</i>	2	0	0
2355	A ditto	<i>Walesby</i>	9	9	0
2356	Eight muslin curtains	<i>Agent</i>	4	8	0
2357	A roll of damask—39 yards	<i>G. Moffat, Esq., M.P.</i>	10	10	0
2358	A curtain of Gobelin tapestry; and 2 pilasters of the same	<i>Agent</i>	12	1	6
2359	Crimson satin French furniture	<i>T. Grissell, Esq.</i>	10	5	0
2360	A table, with one flap	<i>O. Bourne, Esq.</i>	0	11	0
2361	A japan plate-warmer	<i>Agent</i>	3	10	0
2363	Two painted stools	<i>Agent</i>	0	18	0
2364	A helmet; a breastplate; 5 swords; and 3 spear-heads	<i>— Duckett, Esq.</i>	1	16	0
2365	A backplate; a pair of halberds; a spear-head; 2 Indian bows and 2 bundles of arrows	<i>T. Beards, Esq.</i>	1	3	0

THE STOWE CATALOGUE.

			£	s.	d.
2366	A helmet, and a breastplate, with thigh pieces; a pair of holster pistols; and 3 swords . . . . .	<i>J. Tollemache, Esq., M.P.</i>	6	10	0
2367	Two Indian spears; 2 bows; 2 bundles of arrows; a breastplate; a bill-head; a bayonet; and 2 rapiers . . . . .	<i>Walesby</i>	1	12	0
2368	Five Indian spears . . . . .	<i>Purnell B. Purnell, Esq.</i>	1	3	0
2369	A backplate; 5 swords; a spear; an axe; 3 spear-heads; and bill . . . . .	<i>— Thompson, Esq.</i>	2	2	0
2370	Three breastplates; 2 backplates; 2 helmets; and 6 halberds . . . . .	<i>— Thompson, Esq.</i>	5	15	0
2371	An iron and a stone cannon-ball; and a hand-cannon, with six barrels . . . . .	<i>King and Stone</i>	1	4	0
2372	Seven breastplates; 2 back ditto; and 22 swords . . . . .	<i>Agent</i>	3	5	0
2373	A Bombay work-box . . . . .	<i>Walesby</i>	5	5	0
2374	About 25 yards of silk cord . . . . .	<i>King and Stone</i>	1	17	0
2376	A large hearth-rug . . . . .	<i>Agent</i>	1	9	0
2377	A ditto . . . . .	<i>Agent</i>	1	15	0
2378	A ditto . . . . .	<i>Town and Emanuel</i>	0	18	0
2379	A Kidderminster carpet . . . . .	<i>Agent</i>	3	7	0
2380	Two pieces of ditto . . . . .	<i>Ferguson</i>	1	10	0
2381	A Venetian carpet . . . . .	<i>T. Beards, Esq.</i>	1	6	0
2382	A damask carpet-cover . . . . .	<i>J. Richards, Esq.</i>	3	0	0
2383	A ditto . . . . .	<i>Agent</i>	1	18	0
2384	A miniature, in ivory; and a portrait . . . . .	<i>Walter</i>	0	17	0
2385	Jeffrey Hudson, in oils . . . . .	<i>Agent</i>	5	15	0
2386	A flower-piece; and 2 others . . . . .	<i>Rev. G. Coleman, Water Stratford</i>	4	4	0
2387	Six pictures . . . . .	<i>Miller</i>	1	11	6
2388	Still life; and 2 others . . . . .	<i>Agent</i>	2	8	0
2388*	One, by Canini . . . . .	<i>Agent</i>	8	0	0
2389	A Dresden basket, sugar-basin, &c. . . . .	<i>Owen</i>	4	8	0
These articles of Dresden china have been since sold to Spencer Drummond, Esq., of Chesham Place.					
2390	Three oriental bowls, and 3 dishes . . . . .	<i>Agent</i>	1	12	0
2391	Three tea-pots; and 16 other pieces . . . . .	<i>Walter</i>	1	4	0
2392	Two pieces of French china . . . . .	<i>Agent</i>	4	4	0

EAST WING.

GREAT CHAPEL-ROOM.

2393	A four-post bedstead, with printed cotton furniture; and a window-curtain . . . . .	<i>Agent</i>	2	16	0
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# THE STOWE CATALOGUE.

			£	s.	d.
2394	Two wool mattresses . . . . .	<i>Agent</i>	2	0	0
2395	A feather-bed, bolster, and 2 pillows . . . . .	<i>W. Sharpe</i>	2	2	0
2396	A feather-bed . . . . .	<i>Alderman</i>	2	18	0
2397	Three blankets; and a white cotton counterpane . . . . .	<i>Agent</i>	1	8	0
2398	A large arm-chair, with printed cotton cover; and 1 other	<i>Hon. R. Cavendish</i>	1	14	0
2399	A gilt arm-chair, with printed cotton cover; and 6 cane-seated chairs	<i>Walesby</i>	1	14	0
2400	A Kidderminster carpet, 7 yards by 4 yards; and a rug . . . . .	<i>Freeman</i>	2	4	0
2401	A brass fender, and fire-irons; a guard; a kettle; and a coal-box . . . . .	<i>J. Richards, Esq.</i>	1	19	0
2402	A mahogany table, and cover; and a dressing-glass . . . . .	<i>Walter</i>	0	10	0
2403	A mahogany table, with a drawer; and a ditto bidet . . . . .	<i>Agent</i>	1	4	0
2404	A painted washing-stand; 2 basins; an ewer; brush and sponge-trays; bottle and tumbler; a foot-pan and can; and a towel-horse . . . . .	<i>Agent</i>	1	17	0
2405	A mahogany chest of six drawers . . . . .	<i>King and Stone</i>	5	7	6
2406	An inkstand; a blotting-book; a bell; a pair of candlesticks; snuffers; extinguishers; and a box . . . . .	<i>Walesby</i>	1	1	0

## CHAPEL ROOM.

2407	A tent bedstead, and furniture; a mattress; and a yellow moreen curtain . . . . .	<i>Harrison</i>	1	5	0
2408	A feather-bed, bolster, and 2 pillows . . . . .	<i>Alderman</i>	2	6	0
2409	Three blankets; and a counterpane . . . . .	<i>Ferguson</i>	0	17	0
2410	A mahogany open bookcase, with a chest of five drawers beneath; and 2 cupboards . . . . .	<i>Hon. R. Cavendish</i>	4	10	0
2411	A deal table; a dressing-glass; and 3 chairs . . . . .	<i>Summerfield</i>	0	13	0
2412	An ottoman and squab, covered with damask; a painted washing-stand; 2 basins, jugs, and brush-trays; a foot-pan and can; and a boot-jack	<i>Walesby</i>	2	4	0

## ROOM ADJOINING, AND DRESSING-ROOM.

2413	A four-post bedstead, with blue damask furniture; and a mattress . . . . .	<i>Holton, of Buckingham</i>	2	6	0
2414	A feather-bed, bolster, and pillow . . . . .	<i>P. Box, Esq.</i>	4	10	0
2415	Three blankets; and a counterpane . . . . .	<i>C. Bennett</i>	1	16	0
2416	A japan cabinet, with drawers . . . . .	<i>Hon. R. Cavendish</i>	5	5	0
2417	A mahogany chest of five drawers . . . . .	<i>Hewitt</i>	1	14	0
2418	A Kidderminster carpet; a rug; a fender and fire-irons; a guard; and a kettle . . . . .	<i>Walesby</i>	2	8	0

THE STOWE CATALOGUE.

			£	s.	d.
2419	A mahogany table; and a drawing-glass . . . . .	<i>Agent</i>	2	1	0
2420	An arm-chair, covered with needlework; a blue damask cover; and a window-curtain . . . . .	<i>A. George, Esq.</i>	1	16	0
2421	A mahogany table; a ditto cupboard; and a screen	<i>J. H. Cowley, Esq.</i>	0	16	0
2422	A painted washing-stand; 2 ewers and basins; brush and sponge trays; bottle and tumbler; and a foot-pan and can . . . . .	<i>W. Sharpe</i>	2	0	0
2423	A mahogany table; a ditto bidet; a glass; and a painted table	<i>Agent</i>	2	4	0
2424	A set of nine figures of the Niobe family; a horse, and 1 other—in alabaster . . . . .	<i>P. Box, Esq.</i>	2	4	0
2425	An inkstand; a blotting-book; a pair of candlesticks; 2 china figures; a cup; snuffers; and extinguishers . . . . .	<i>Hon. R. Cavendish</i>	1	11	6

Amount realised by Thirty-second Day's Sale £301:5.

## THE THIRTY-THIRD DAY'S SALE.

THURSDAY, SEPTEMBER 28.

THE sale to-day commenced with a further selection from the—

### SERVICE OF CUT GLASS.

			<i>£</i>	<i>s.</i>	<i>d.</i>
2426	Four claret jugs and stoppers . . .	<i>Bought by King and Stone</i>	4	6	0
2427	Three ditto and a butter-pot . . .	<i>Rev. C. C. Beaty Pownall</i>	4	14	0
2428	Six quart decanters . . .	<i>King and Stone</i>	5	15	6
2429	Six ditto . . .	<i>Rev. C. C. Beaty Pownall</i>	6	6	6
2430	Six ditto; and 4 pint decanters . . .	<i>Rev. C. C. Beaty Pownall</i>	8	8	0
2431	Six pint decanters . . .	<i>King and Stone</i>	6	0	0
2432	Six ditto . . .	<i>Rev. C. C. Beaty Pownall</i>	6	0	0
2433	Six ditto . . .	<i>Agent</i>	2	18	0
2434	Twelve finger-glasses; and 12 coolers . . .	<i>King and Stone</i>	5	0	0
2435	Twelve ditto; and 12 ditto . . .	<i>King and Stone</i>	5	5	0
2436	Twelve ditto; and 12 ditto . . .	<i>King and Stone</i>	6	6	0
2437	Twelve ditto; and 12 ditto . . .	<i>King and Stone</i>	6	6	0
2438	Sixteen coolers; and 18 finger-glasses . . .	<i>King and Stone</i>	8	0	0
2439	Twenty-four caraffes, and tumblers . . .	<i>King and Stone</i>	10	0	0
2440	Twenty-three ditto; and 16 tumblers . . .	<i>P. W. S. Miles, Esq., M.P.</i>	5	10	0
2441	Eighteen caraffes; and 18 goblets . . .	<i>Lord Rokeby</i>	5	15	0
2442	Twenty-eight goblets; and 4 plain caraffes . . .	<i>T. Beards, Esq.</i>	1	18	0
2443	Twenty-four wine-glasses; and 32 larger . . .	<i>King and Stone</i>	3	5	0
2444	Twenty-seven ditto; and 32 ditto . . .	<i>Rev. C. C. Beaty Pownall</i>	3	15	0
2445	Thirty-six claret-glasses . . .	<i>King and Stone</i>	3	0	0
2446	Thirty-six ditto . . .	<i>King and Stone</i>	2	12	6

THE STOWE CATALOGUE.

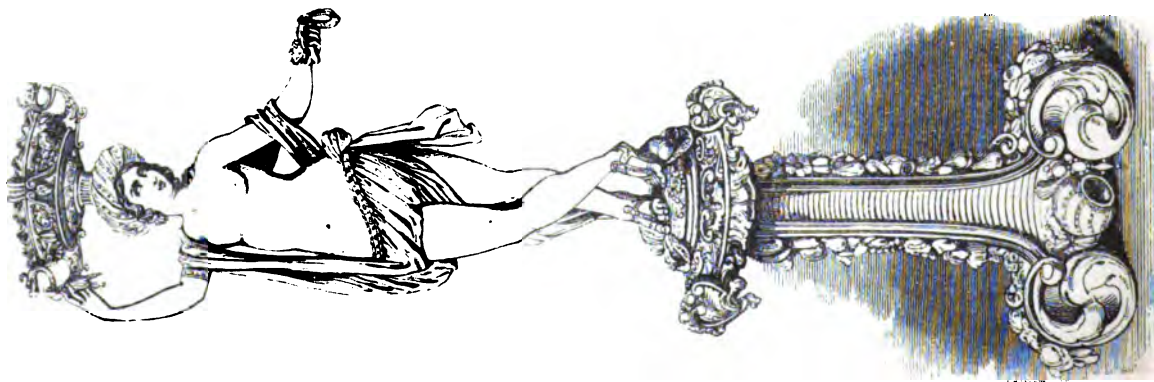
			£	s.	d.
2447	Four claret decanters . . . . .	<i>S. Horne, Esq.</i>	2	8	0
2448	Two ditto; and 4 quart decanters . . . . .	<i>Abel Smith, Esq., M.P.</i>	5	0	0
2449	Four quart decanters; and 6 pint decanters . . . . .	<i>King and Stone</i>	5	15	0
2450	Four ditto; and 6 ditto . . . . .	<i>Agent</i>	5	12	6
2451	Thirty-six wine-glasses . . . . .	<i>King and Stone</i>	3	0	0
2452	Thirty-six ditto . . . . .	<i>Rev. C. C. Beaty Pownall</i>	3	0	0
2453	Twenty-four ditto . . . . .	<i>King and Stone</i>	1	14	0
2454	Twenty-four claret-glasses; and 24 pale green glasses . . . . .	<i>King and Stone</i>	1	16	0
2455	Twenty-seven ditto; and 26 ditto . . . . .	<i>S. Horne, Esq.</i>	3	6	0
2456	Twenty goblets; and 6 water-jugs, of ground glass . . . . .	<i>King and Stone</i>	2	8	0
2457	Twenty-six ditto; and 6 ditto . . . . .	<i>Watkins</i>	2	8	0
2458	Twenty-four tumblers; and 6 water-jugs . . . . .	<i>Agent</i>	2	12	0
2459	Twenty-four ditto; and 7 ditto . . . . .	<i>Agent</i>	3	17	0
2460	Twelve finger-glasses; and 12 coolers . . . . .	<i>Agent</i>	2	10	0
2461	Twelve ditto; and 12 ditto . . . . .	<i>King and Stone</i>	2	10	0
2462	Twelve ditto; and 12 ditto . . . . .	<i>Agent</i>	2	13	0
2463	Fourteen ditto; and 13 ditto . . . . .	<i>Agent</i>	4	6	0
2464	Six pint decanters . . . . .	<i>King and Stone</i>	3	0	0
2465	Seven ditto . . . . .	<i>Watkins</i>	3	0	0
2466	Twenty-four ale-glasses; 24 champagne ditto; and 14 liqueur ditto . . . . .	<i>King and Stone</i>	4	14	6
2467	Twenty-six ale ditto; and 25 champagne ditto . . . . .	<i>Rev. C. C. Beaty Pownall</i>	3	8	0
2467 a	Various . . . . .	<i>P. Box, Esq.</i>	4	4	0
2467 b	Various . . . . .	<i>Agent</i>	1	5	0

FURNITURE, &c., FROM THE CHAPEL.

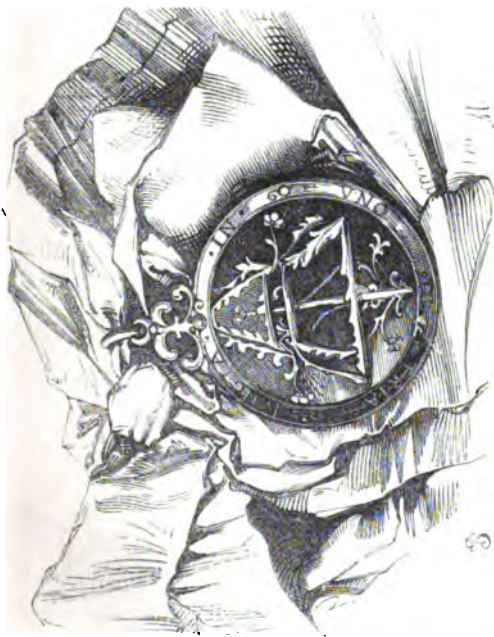
2468	A pair of settees, in three divisions each . . . . .	<i>Agent</i>	1	16	0
2469	A pair of carved and gilt stools, covered with crimson silk damask . . . . .	<i>Owen</i>	4	0	0
2471	A square footstool, covered with velvet; and 8 ditto hassocks . . . . .	<i>T. Grissell, Esq.</i>	4	4	0
2472	A carpet; a steel fender; a set of fire-irons; and a guard . . . . .	<i>The Misses Yardley</i>	2	2	0
2473	Three long cushions, covered with crimson tabaret, and gold lace . . . . .	<i>Agent</i>	1	18	0
2474	Seven low stools, covered with carpet . . . . .	<i>Rev. H. Roundell</i>	1	2	0
2475	A pair of ditto; and a pair covered with tabaret . . . . .	<i>Agent</i>	1	10	0
2476	A pair of benches . . . . .	<i>Agent</i>	0	13	0
2477	A music-desk, on a carved support . . . . .	<i>John Swaby, Esq.</i>	5	10	0
2478	Two settees, with backs . . . . .	<i>Agent</i>	1	14	0



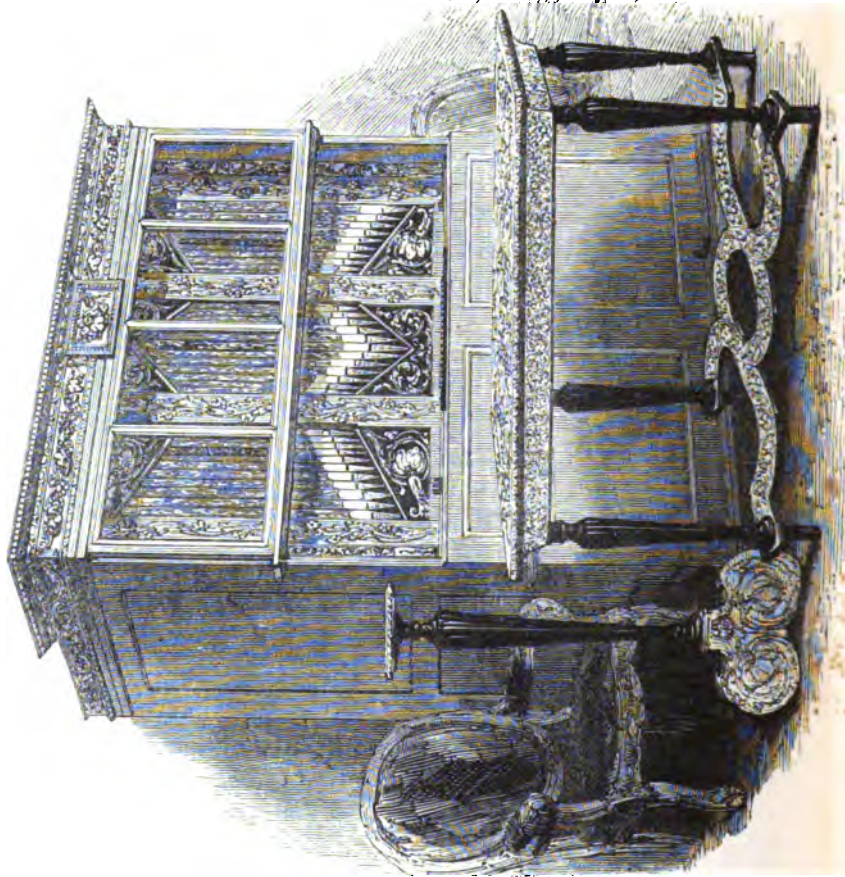




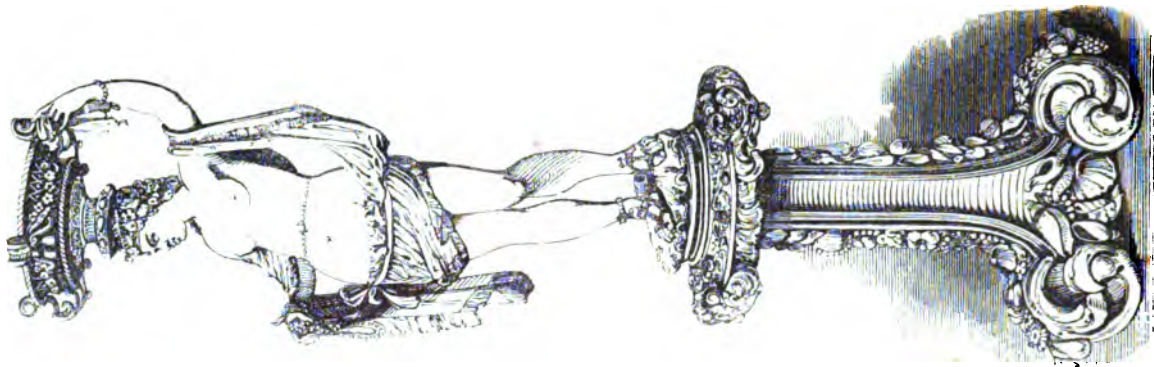
YEW-TREE STAND—ASIA.  
(1018.)



BADGE AND RIBBON OF THE ORDER OF THE BATH.  
(279.—Picturea.)



FLOWERSTAND, FROM KINGSTON. TRAVELLING ORGAN OF KING JAMES II. SILVER TAPES.  
(284.) (2181.) (204.)



YEW-TREE STAND—AFRICA.  
(1018.)

# THE STOWE CATALOGUE.

2479	An organ, by Flight and Robson, with six stops .	<i>Walesby</i>	21	10	6
	This organ has hitherto stood in the Chapel at Stowe : it is a small but very fine instrument.				
2480	The infant Christ and St. John—a copy after Rubens <i>The Misses Yardley</i>		18	7	6
	The original of this picture is at Wilton.				
2481	The travelling organ of James II., used in his camp on Hounslow Heath, with stop diapason, cornet, sesqualtra, principal, twelfth, and fifteenth stops: after the Revolution, it was conveyed to Lord Wharton's seat at Winchendon, and from thence purchased by Mr. Grenville	<i>Agent</i>	30	0	0
	This instrument is of small size, being about six feet nine inches high, and about five feet wide by two feet and a half in depth. Our illustration shews the front of the organ as ready for the player; that is, a glazed window which can be elevated or lowered (in the latter case shutting up the instrument), is represented as thrown up. The stops of the organ are the following:—Fifteenth-bass, sesqui-altra, twelfth-bass, trumpet, fifteenth-treble, cornet, twelfth-treble, and stop-diapason. The notes, ranged in two rows, are forty-three in number, the lowest having black, the upper white keys. The false pipes to the front are merely flat pieces of wood, painted to resemble pipes, gilded and ornamented with arabesques, and above and below them are some pieces of pierced carving of good design. The case of the organ is painted a dull red colour, the mouldings to the panels and frames to the windows being gilded, as is also the carved fruit and foliage, and architectural enrichments in the frieze and other parts of the instrument. This curious relic was purchased for Robert Sutton, Esq., of Ross-way, Herts.				
2482	An altar-piece: in the centre the crucifix; on the one side, Christ bearing his cross, and the descent from the cross on the other—each subject under a canopy of tabernacle work of the most florid Gothic design. This elaborate piece of early Flemish carving consists of a multitude of figures, and is of the finest work and design of that interesting period of art; it was brought from Antwerp by Mr. Astle .	<i>Walesby</i>	32	11	0
	A very remarkable piece of early Flemish workmanship.				
2483	Three fauteuils—carved and gilt, and covered with crimson damask	<i>Hume</i>	13	13	0
2485	A pair of ditto, covered with red tabaret; and—				
2486	A pair of ditto . . . . .	<i>Hume</i>	12	12	0
2486*	One ditto . . . . .	<i>Hume</i>	3	3	0
2487	A table, on very richly carved legs . . . . .	<i>Walter</i>	5	7	6
2488	A pair of ditto stools . . . . .	<i>P. Box, Esq.</i>	4	6	6

## MANUSCRIPT LIBRARY.

2489	A large square settee, with chintz cover . . . . .	<i>Agent</i>	1	5	0
2490	Three pairs of crimson and white silk curtains . . . . .	<i>Agent</i>	4	10	0
2491	A pair of yew-tree steps, covered with carpet; and a mahogany reading-desk	<i>G. R. Smith, Esq.</i>	5	15	0
2492	A rosewood davenport . . . . .	<i>Rev. T. Boyles Murray, Guildford Street</i>	5	2	6
2493	A Brussels carpet—planned—about 9 yards by 7 yards . . . . .	<i>Harrison</i>	11	11	0
2494	A brass fender, fire-irons, and guard; and a rug . . . . .	<i>Harrison</i>	2	18	0
2495	A carriage clock—by Claudion . . . . .	<i>G. Moffat, Esq., M.P.</i>	17	17	0

# THE STOWE CATALOGUE.

## CHINESE BRONZES.

			£	s.	d.
2496	A pair of beakers; and a pair of bottles, with laurels in relief	Owen	3	13	6
2497	A set of three match-pots of bronze, with ornaments in relief	Owen	1	3	0
2498	A very curious vessel, with Chinese deities in relief	B. Hodgson, Esq.	3	10	0
2499	A pair of beautiful bronze vases, with cherub handles	Owen	6	6	0

## RICH EBONY FURNITURE.

2500	A pair of beautiful low arm-chairs, with cane seats, covered with carvings of plants in relief	F. L. Popham, Esq.	36	15	0
2501	A pair of the same	Owen	35	0	0
2502	A pair of the same	Owen	35	0	0
2503	A pair of low-backed chairs, the seats covered with velvet	F. L. Popham, Esq.	28	7	0
2504	A pair of higher backed chairs, with cane seats	Brown, Esq., of Scotland	37	16	0
2505	A pair of the same	Brown, Esq.	39	18	0

The chairs included in the six preceding lots are said to have formerly belonged to Sir P. P. Rubens, and to have been brought from his house at Antwerp, with the exception of the two in Lot 2503, which were Cardinal Wolsey's, and originally in his palace at Esher: the latter subsequently belonged to Mr. Beckford, and were bought by the late Duke of Buckingham at the sale at Fonthill.

2506	A cabinet, with folding doors—the frieze covered with marine deities, and the panel with horsemen fighting, mythological subjects, and huntings—surmounted by a black and gold marble slab	Agent	16	16	0
This cabinet was purchased at the Fonthill sale.					

2507	A spirally-carved arm-chair, ornamented with ivory—the seat covered with leather	Owen	3	3	0
This chair is now the property of W. Wigram, Esq.					

2508	A pair of easy-chairs, of black wood, with gothic ornaments of ivory—red leather cushions	Agent	10	2	6
2509	A pair of pier-tables, of the same design	P. Box, Esq.	16	0	0
2510	An octagonal library-table, with drawers of similar pattern	P. Box, Esq.	14	14	0
2511	A circular gothic pattern table, with a slab of breccia Africana	P. Box, Esq.	5	10	0
2512	The companion table	Owen	5	0	0

## SUMMER DINING-ROOM.

2513	A Brussels carpet, 6½ yards by 7½ yards; and a rug	Harrison	15	0	0
2514	A fender and fire-irons; and a Venetian carpet, 5½ yards by 6½ yards	Harrison	3	12	0
2515	A set of mahogany dining-tables, with three extra leaves—10 feet 6 inches long by 4 feet 8 inches wide	Pritchett	8	10	0
2516	A set of mahogany dining-tables, with eight extra leaves—18 feet long by 4 feet 6 inches wide	J. Greaves, Esq.	4	14	6

THE STOWE CATALOGUE.

			£	s.	d.
2520	A mahogany two-flap table; and an oak tray-stand	<i>G. Moffat, Esq., M.P.</i>	4	4	0
2521	A mahogany three-tier side-table	<i>Harrison</i>	9	15	0
2522	Eighteen mahogany chairs—the seats covered with morocco	<i>T.W. Budd, Esq.</i>	26	5	0
2523	A pier-glass, in two plates—the larger 50 inches square	<i>Agent</i>	8	8	0
2524	A vase-shaped chimney-glass, 44 inches high—in a massive frame, richly carved with a cupid's head and bunches of grapes	<i>Col. Malcolm</i>	24	13	6
2525	A clock, by Le Roi, in a case of or-molu, with a cupid and festoons of flowers—in fine old French taste; and—				
2526	A barometer, in a similar case	<i>Redfern</i>	117	12	0
These two lots were sold together. They are now understood to be the property of the Marquis of Hertford.					
2527	Two pairs of crimson curtains; the tapestry drapery to the two windows, with white and gold pole cornices	<i>Agent</i>	30	9	0
2528	A pair of præfericula, of alabaster, with a wreath of oak	<i>George Nelson, Esq.</i>	3	3	0
2529	A pair of beautiful jars, of oriental enamel, each with four subjects in compartments, upon a rich crimson ground—pencilled with gold	<i>J. Swaby, Esq.</i>	21	0	0
2530	A pair of bottles, of ancient glass—mounted with silver	<i>Rev. C. C. Beatty Pownall</i>	9	5	0
2531	A pair of ditto—smaller	<i>Owen</i>	4	4	0
2532	Four smaller ditto	<i>Owen</i>	2	5	0
2533	Three basins—enamelled with fish and flowers	<i>Agent</i>	1	4	0

SERVANTS' HALL.

2534	Twelve Windsor chairs	<i>Nathan</i>	2	4	0
2535	Twelve ditto	<i>Nathan</i>	2	4	0
2536	Twelve ditto	<i>Nathan</i>	1	7	0
2537	Twelve ditto	<i>Tooley, of Stowe</i>	1	6	0
2538	Twelve ditto	<i>The Misses Yardley</i>	1	7	0
2539	Twelve ditto	<i>Tredwell</i>	1	5	0
2540	Twelve ditto	<i>Agent</i>	1	5	0
2541	Twenty-one ditto	<i>Agent</i>	1	6	0
2542	Four forms; a fender and fire-irons, and two settees	<i>Hewitt</i>	0	14	0
2543	A circular mahogany two-flap table	<i>Alderman</i>	0	15	0
2545	Two pairs of antlers	<i>Harrison</i>	1	17	6
2546	Two pairs of ditto	<i>Harrison</i>	3	10	0
2547	Three pairs of ditto, gilt	<i>Nathan</i>	3	0	0

Amount realised by Thirty-third Day's Sale £1017:3:6.

## THE THIRTY-FOURTH DAY'S SALE.

FRIDAY, SEPTEMBER 29.

The sale of the Furniture was continued to-day.

### BACHELORS' GALLERY.

			<i>£</i>	<i>s.</i>	<i>d.</i>
2548	A table, with marble slab; and 6 chairs .	<i>Bought by J. Richards, Esq.</i>	2	15	0
2549	A pair of globes, by Dudley Adam, in mahogany frames—the largest made by him: the celestial globe is graduated by lines of longitude and latitude on a dark blue ground; the stars, of seven different magnitudes, are distinguished by foil of different colours, and the nebulae are marked in silver . . . . .	<i>Agent</i>	8	17	6
2550	Floorcloth—nearly new, yards by yards;				
2551	Ditto, yards by yards; and—				
2552	Ditto, yards by yards . . . . .	<i>Agent</i>	5	0	0
	These three lots were sold together.				
2553	A pair of mahogany card-tables . . . . .	<i>W. Sharpe</i>	1	7	0

### BED-ROOM, No. 1.

2554	A mahogany French bedstead, and damask furniture; and a pair of window-curtains;				
2555	Two wool mattresses; and—				
2556	Two ditto . . . . .	<i>Dunnett, of Stowe</i>	1	10	0
	These three lots were sold together.				
2557	A feather-bed . . . . .	<i>W. Sharpe</i>	2	4	0
2558	Three blankets; and a counterpane . . . . .	<i>T. Beards, Esq.</i>	1	10	0

THE STOWE CATALOGUE.

2559	A Brussels carpet; a rug; a fender and fire-irons	<i>P. Box, Esq.</i>	£	s.	d.
2560	A mahogany table; and a dressing-glass	<i>J. Richards, Esq.</i>	2	4	0
2561	A mahogany table, and a double washhand-stand; 2 basins; an ewer; brush-tray; bottle and tumbler	<i>Braggins</i>	1	6	0
2562	An arm-chair and cover; 4 others; a stool; and a bidet	<i>Leyton</i>	2	4	0
2563	A mahogany cupboard; a coal-box; a guard; 2 candlesticks and extinguishers; and inkstand; a foot-pan and can	<i>J. H. Cowley, Esq.</i>	0	12	0
2564	A mahogany chest of three drawers	<i>W. Sharpe</i>	1	7	0
			2	6	0

BED-ROOM, No. 2.

2567	A feather-bed, bolster, and pillow	<i>Alderman</i>	1	0	0
2568	Three blankets; and a counterpane	<i>T. Beards, Esq.</i>	1	8	0
2569	A mahogany table; and a dressing-glass	<i>Dunnett</i>	1	0	0
2570	A mahogany table; a painted washing-stand; and a basin	<i>Summerfield</i>	0	16	0
2571	A mahogany cupboard; and—				
2572	A Brussels carpet; a rug; a fender and fire-irons; a coal-box; a kettle; and a guard	<i>Agent</i>	2	19	0
	These two lots were sold together.				
2573	A mahogany chest of four drawers	<i>Agent</i>	2	1	0
2574	A painted washhand-stand; ewer and basin; bottle and tumbler; a towel-horse; a boot-jack; a foot-pan and can; and—				
2575	An arm-chair, covered with needlework, and printed cover; 2 others; a mahogany stool	<i>E. Stone</i>	2	0	0
	These two lots were sold together.				
2576	A chimney-glass; and an inkstand	<i>Agent</i>	2	3	0

BED-ROOM, No. 3.

2577	A four-post bedstead, with printed cotton furniture; a palliasse; and 2 window-curtains and draperies;				
2578	A wool and a hair mattress;				
2579	A feather-bed, bolster, and 2 pillows; and—				
2580	Three blankets; and a counterpane	<i>Hillier</i>	5	0	0
	These four lots were sold together.				
2581	A Brussels carpet; and a small rug	<i>Agent</i>	3	7	0
2582	A fender and fire-irons; a guard; a coal-box; and a tea-kettle	<i>P. Box, Esq.</i>	1	8	0
2583	A mahogany table, with a flap; and a dressing-glass	<i>Summerfield</i>	0	18	0
2584	A mahogany table; a washing-stand; ewer and two basins; bottle, tumbler, and brush-tray; foot-pan and can; a towel-horse; and a boot-jack	<i>Hillier</i>	1	15	0



THE STOWE CATALOGUE.

			£	s.	d.
2585	A mahogany night-table; a bidet; and a boot-horse . . . . .	<i>Stanton</i>	1	6	0
2586	A mahogany chest of three drawers . . . . .	<i>Ferguson</i>	2	3	0
2587	An arm-chair, and cover; and 5 others . . . . .	<i>Harrison</i>	1	16	0
2588	A sofa, with squab and two bolsters, covered with leather, and printed cotton covers . . . . .	<i>J. Richards, Esq.</i>	4	4	0
2589	A chimney-glass; an inkstand; a pair of candlesticks; 1 other; and a pair of snuffers, tray, and extinguisher . . . . .	<i>Agent</i>	1	18	0

BED-ROOM, No. 4.

2590	A four-post bedstead, with moreen furniture; a palliasse; and a window-curtain;				
2591	A wool mattress;				
2592	A feather-bed, bolster, and pillow; and—				
2593	Three blankets; and a white cotton counterpane . . . . .	<i>Hawkins</i>	2	10	0
	These four lots were sold together.				
2594	A Brussels carpet; and a rug . . . . .	<i>Nathan</i>	1	10	0
2595	A fender and fire-irons; a coal-box; a guard; and a kettle . . . . .	<i>W. Fox</i>	3	13	0
2596	A mahogany two-flap table; a washing-stand, with marble top, and ewer and basin . . . . .	<i>Agent</i>	0	15	0
2597	A mahogany table; a washing-stand; bottle and basin; a foot-pan and can . . . . .	<i>Carter</i>	0	15	0
2598	A mahogany cupboard; and a bidet; and—				
2599	An arm-chair, with needlework and printed cover; and 3 others . . . . .	<i>Harrison</i>	2	10	0
	These two lots were sold together.				
2600	A glass; a towel-horse; 2 candlesticks; an inkstand; a match-pot, and extinguisher . . . . .	<i>Mold</i>	0	10	0
2601	A mahogany chest of four drawers . . . . .	<i>Ferguson</i>	2	4	0

BED-ROOM, No. 5.

2602	A four-post bedstead, with damask furniture; and a window-curtain;				
2603	A hair and wool mattress;				
2604	A feather-bed, bolster, and pillow; and—				
2605	Three blankets; and a counterpane . . . . .	<i>Carter</i>	2	10	0
	These four lots were sold together.				
2606	A large arm-chair, covered with printed cotton; 1 other, with a printed cotton cover; and 4 others . . . . .	<i>Summerfield</i>	1	2	0
2607	A mahogany table; a glass; a painted washing-stand, ewer, two basins, bottle, and tumbler . . . . .	<i>Carter</i>	1	0	0



THE STOWE CATALOGUE.

2608	A Brussels carpet; and a rug . . . . .	<i>W. Fox</i>	£	s	d
			5	5	0
2609	A fender and fire-irons; a coal-box; a kettle; a guard; a foot-pan; a can; a boot-jack; and a piece of oil-cloth . . . . .	<i>A. Hayward, Esq.</i>	2	8	0
2610	A chimney-glass; an inkstand; and 2 candlesticks and extinguishers	<i>Harrison</i>	1	11	6
2611	A mahogany cupboard; a ditto bidet; a towel-horse; and a night-table	<i>Mold</i>	1	1	0
2612	A mahogany chest of five drawers . . . . .	<i>Burrell</i>	2	2	0

BED-ROOM, No. 6.

2613	A mahogany four-post bedstead, with green damask furniture; a palliasse; and 2 window-curtains;				
2614	A wool mattress;				
2615	A ditto;				
2616	A feather-bed, bolster, and 2 pillows; and—				
2617	Three blankets; and a counterpane . . . . .	<i>Tooley</i>	4	10	0
	These five lots were sold together.				
2618	A chimney-glass—in walnut frame . . . . .	<i>J. Richards, Esq.</i>	2	15	0
2619	A Brussels carpet; and a hearth-rug . . . . .	<i>Agent</i>	4	17	0
2620	A fender and fire-irons; a coal-box; a kettle; a guard; a foot-pan; and can . . . . .	<i>E. Stone</i>	1	4	0
2621	A mahogany two-flap table; an inkstand; a pair of candlesticks; 1 other, and snuffers and stand, and extinguisher . . . . .	<i>E. Stone</i>	1	6	0
2622	A sofa, with carved frame, and printed cotton cover . . . . .	<i>Agent</i>	2	3	0
2623	A mahogany table; a glass; and a large basin and stand	<i>The Misses Yardley</i>	2	10	0
2624	A mahogany chest of five drawers . . . . .	<i>Agent</i>	2	9	0
2625	A mahogany table; a washing-stand; ewer; 3 basins; a jug; brush- trays; 2 tumblers and bottle . . . . .	<i>Carter</i>	0	10	0
2626	A mahogany cupboard; a bidet; and a towel-horse . . . . .	<i>Shepherd</i>	0	19	0
2627	A large arm-chair—covered with printed cotton; and 1, with needlework and printed cover . . . . .	<i>Agent</i>	0	10	6
2628	Five chairs, with horsehair seats; and 1 other . . . . .	<i>Agent</i>	0	18	0

BED-ROOM, No. 7.

2629	A French bedstead, with damask furniture; a window-curtain; and a wool mattress . . . . .	<i>Agent</i>	3	3	0
2630	A feather-bed . . . . .	<i>T. Beards, Esq.</i>	1	11	6
2631	A ditto, a bolster, and 2 pillows . . . . .	<i>Joynt</i>	2	5	0

THE STOWE CATALOGUE.

			£	s.	d.
2632	Three blankets; and a counterpane . . . . .	<i>Shepherd</i>	1	10	0
2633	A Brussels carpet; a rug; and a fender and fire-irons . . . . .	<i>W. Sharpe</i>	4	4	0
2634	Three arm-chairs, covered with Utrecht velvet . . . . .	<i>Agent</i>	2	10	0
2635	A mahogany cupboard; basin and jug; and a bidet . . . . .	<i>Russell</i>	1	0	0
2636	Two mahogany chairs; a towel-horse; a stool; a mahogany table; an inkstand; and a candlestick and extinguisher . . . . .	<i>Mold</i>	1	0	0
2637	A mahogany washing-stand, with folding top and dressing-glass, ewer, basin, foot-pan, and can . . . . .	<i>Agent</i>	1	17	0
2638	A satinwood secretaire, with kneeholes and drawers . . . . .	<i>J. Richards, Esq.</i>	3	3	0
2639	A mahogany chest of five drawers; and a cupboard above, with folding doors . . . . .	<i>Agent</i>	3	0	0

BED-ROOM, No. 8.

2640	A four-post bedstead, and moreen furniture; a palliasse; and 2 window-curtains . . . . .	<i>Agent</i>	2	12	0
2641	A feather-bed, bolster, and pillow . . . . .	<i>Markham</i>	2	5	0
2642	A wool mattress . . . . .	<i>E. Stone</i>	0	14	0
2643	Three blankets; and a counterpane . . . . .	<i>Denne</i>	1	14	0
2644	A Brussels carpet; and a rug . . . . .	<i>T. Beards, Esq.</i>	4	10	0
2645	A fender and fire-irons; a coal-box; a guard; and a copper kettle . . . . .	<i>Agent</i>	1	2	0
2646	A mahogany chest of six drawers . . . . .	<i>Agent</i>	2	12	0
2647	A mahogany table; a painted washing-stand; ewer; 2 basins; brush-tray; and bottle and tumbler . . . . .	<i>Braggins</i>	1	9	0
2648	A pair of mahogany round-back chairs, with cane seats and backs . . . . .	<i>King and Stone</i>	2	12	0
2649	A mahogany table; and a dressing-glass . . . . .	<i>T. Beards, Esq.</i>	0	19	0
2650	A mahogany cupboard; a bidet; a towel-horse; a foot-pan and can . . . . .	<i>W. Alderman, of Stowe</i>	1	0	0
2651	An arm-chair, and printed cover; and 4 others; a pier-glass—in three plates; an inkstand; 2 candlesticks and extinguishers; and 4 cushion-covers, &c. . . . .	<i>Alderman</i>	2	8	0

BED-ROOM, No. 9.

2652	A tent bedstead, and damask furniture; a mattress; and a window-curtain;				
2653	A feather-bed, bolster, and pillow; and—				
2654	Three blankets; and a counterpane . . . . .	<i>Grember</i>	1	10	0

These three lots were sold together.

THE STOWE CATALOGUE.

			£	s.	d.
2655	A Brussels carpet; a rug; a fender and fire-irons; a guard; a kettle; 2 chairs; an inkstand; and two candlesticks and extinguishers	<i>Stanton</i>	2	2	0
2656	A mahogany table; a glass; and a mahogany cupboard	<i>Tooley</i>	0	15	0
2657	A mahogany table; a ditto corner washing-stand; ewer and basin; bottle and tumbler; and foot-pan and can	<i>Carter</i>	0	8	0
2658	A mahogany chest of four drawers	<i>Leyton</i>	1	6	0

SERVANTS' ROOMS, No. 2.

2659	A stump bedstead, and curtains; a mattress; a feather-bed, bolster, and pillow; 3 blankets; and a coverlid	<i>Mold</i>	1	14	0
2660	A mahogany night-table; a deal table; a washing-stand, ewer, and basin; 2 chairs; and a glass	<i>Agent</i>	1	2	0

SERVANTS' ROOMS, No. 1.

2661	A stump bedstead, and curtains; a mattress; a feather-bed, bolster, and pillow; and 3 blankets	<i>Summerfield</i>	3	3	0
2662	A mahogany chest of four drawers; a mahogany cupboard; a deal table; a washing-stand; ewer and basin; and a glass	<i>Hewitt</i>	1	12	0

SERVANTS' ROOMS, No. 3.

2663	A tent bedstead, and striped furniture; and a palliasee; and—				
2664	A feather-bed, bolster, and pillow	<i>Napier</i>	2	4	0
	These two lots were sold together.				
2665	Three blankets, and a coverlid; a chair; a washing-stand, ewer, and basin; and a small glass	<i>Agent</i>	1	13	0

SERVANTS' ROOMS, No. 4.

2666	A four-post bedstead, and striped furniture; and a palliasee; and—				
2667	A feather-bed, bolster, and pillow	<i>Mold</i>	2	2	0
	These two lots were sold together.				
2668	Three blankets	<i>Agent</i>	1	1	0
2669	Three arm-chairs	<i>Mold</i>	1	3	0

THE STOWE CATALOGUE.

			<i>£</i>	<i>s.</i>	<i>d.</i>
2670	Four Windsor, and 2 other chairs . . . . .	<i>B. Sharpe</i>	0	13	0
2671	A mahogany cupboard; a washing-stand, ewer, and basin; a deal table; and a glass . . . . .	<i>Mold</i>	1	0	0
2672	A mahogany cupboard: a washing-stand, ewer, and basin; a deal table; and a glass . . . . .	<i>Hewitt</i>	0	19	0
2673	A four-post bedstead, and furniture; a palliasse; and a mattress	<i>Mold</i>	0	17	0
2674	A feather-bed, bolster, and pillow . . . . .	<i>Hon. R. Cavendish</i>	1	3	0
2675	Three blankets, and a coverlid . . . . .	<i>Summerfield</i>	0	17	0

SERVANTS' ROOMS, No. 5.

2676	A four-post bedstead, and printed furniture; a palliasse; and a mattress . . . . .	<i>Harrison</i>	1	13	0
2677	A feather-bed, bolster, and pillow . . . . .	<i>Harrison</i>	1	17	0
2678	Three blankets, and a coverlid . . . . .	<i>Agent</i>	0	17	0
2679	A mahogany night-table; a washing-stand, ewer, and basin; and a glass . . . . .	<i>Osborne</i>	1	5	0
2680	Two deal tables; and 4 chairs . . . . .	<i>Agent</i>	0	14	0

SERVANTS' ROOMS, Nos. 6 & 8.

2681	A truck-bedstead, and curtain; a palliasse; a feather-bed, bolster, and pillow; and 3 blankets . . . . .	<i>W. Fox</i>	2	12	0
2682	A deal table; a washing-stand, ewer, and basin; 4 chairs; and a glass . . . . .	<i>Summerfield</i>	0	14	0
2685	A four-post bedstead, and furniture; a palliasse; 3 blankets, and a coverlid . . . . .	<i>Mold</i>	1	7	0
2686	A feather-bed, bolster, and pillow . . . . .	<i>Mold</i>	1	16	0
2687	A mahogany night-table; a deal table; a washing-stand, ewer, and basin; a glass; and a piece of carpet . . . . .	<i>Napier</i>	0	14	0

GALLERY STAIRS—SERVANT'S ROOM.

2688	A half-tester bedstead, and furniture; a palliasse; 3 blankets, and a counterpane . . . . .	<i>Hon. R. Cavendish</i>	1	5	0
2689	A feather-bed, bolster, and pillow . . . . .	<i>Summerfield</i>	2	2	0
2690	Two tables; a washing-stand, ewer, and basin; a glass; 2 chairs; and a piece of carpet . . . . .	<i>Holton</i>	6	10	6

Amount realised by Thirty-fourth Day's Sale £195:10:6.

## THE THIRTY-FIFTH DAY'S SALE.

SATURDAY, SEPTEMBER 30.

THE sale to-day commenced with the disposal of the Furniture of the—

### STEWARD'S OFFICE.

			£	s.	d.
2691	A mahogany knee-hole table, on pedestal, with nine drawers and cupboards				
		<i>Bought by Harrison</i>	3	18	0
2692	A circular mahogany two-flap table	<i>Sir H. Verney, Bart., M.P.</i>	1	0	0
2693	A mahogany table, with a drawer; 2 others; and 4 chairs;				
2694	A mahogany arm-chair; a carpet; a rug; a fender and fire-irons; a glass; and 2 window-curtains; and—				
2695	A mahogany chest	<i>W. Sharpe</i>	2	0	0
	These three lots were sold together.				
2696	Christ with Martha and Mary; and 4 others—in oils	<i>The Misses Yardley</i>	6	0	0
2697	A four-post bedstead and furniture; a mattress; a feather-bed, bolster, and 2 pillows;				
2698	Three blankets; and a counterpane;				
2699	A mahogany table; and a bureau; and—				
2700	A mahogany chest of four drawers	<i>W. Sharpe</i>	1	10	0
	These four lots were sold together.				
2701	Four chairs; 2 pieces of carpet; a boot-horse; and a screen;—				

### STEWARD'S ROOM.

2702	An old Turkey carpet; and a rug; and—				
2703	A mahogany dining-table, 16 feet 6 inches long by 4 feet 6 inches wide	<i>Sir H. Verney, Bart., M.P.</i>	4	4	0
	The three preceding lots were sold together.				

THE STOWE CATALOGUE.

			£	s.	d.
2704	A mahogany side-table . . . . .	<i>Sir H. Verney, Bart., M.P.</i>	1	4	0
2705	A pair of smaller square ditto . . . . .	<i>Sir H. Verney, Bart., M.P.</i>	1	11	0
2707	A mahogany chess and backgammon table . . . . .	<i>J. Richards, Esq.</i>	0	10	0
2709	Two arm-chairs; and 8 Windsor chairs . . . . .	<i>Alderman</i>	1	0	0
2710	A pair of mahogany dumb-waiters . . . . .	<i>J. Richards, Esq.</i>	1	17	0
2711	A mahogany dumb-waiter . . . . .	<i>Walesby</i>	1	15	0
2712	A six-leaf screen, 9 feet high, covered with Chinese paper . . . . .	<i>Hennell</i>	2	5	0
2713	A pair of small pier-glasses—in carved frames . . . . .	<i>Agent</i>	3	10	0
2714	A carved arm-chair, covered with tapestry . . . . .	<i>Hennell</i>	0	19	0
2715	A steel fender and fire-irons; a coal-box; a plate-warmer; and 3 window-curtains . . . . .	<i>Clements, of Brackley</i>	0	7	0
2716	A small barrel-organ, with five barrels, with ten tunes each . . . . .	<i>W. Sharpe</i>	10	0	0
2717	A view in China; 8 views in India; 1 narrow panel; and 6 costumes . . . . .	<i>The Misses Yardley</i>	12	5	0

HOUSEKEEPER'S ROOM.

2718	An old Turkey carpet; a piece of rug; and a screen . . . . .	<i>Clements</i>	6	2	6
2720	Six Windsor chairs . . . . .	<i>Hewitt</i>	0	13	0
2721	A pair of mahogany card-tables; and 3 chairs . . . . .	<i>Leyton</i>	1	8	0
2722	An oval mahogany table; and 1 small circular ditto . . . . .	<i>Leyton</i>	1	1	0
2723	A mahogany table . . . . .	<i>Leyton</i>	1	0	0
2724	A six-leaf screen, 10 feet high, covered with Chinese paper . . . . .	<i>Walesby</i>	2	4	0
2725	A capital oak press, with folding doors, and six drawers under—9 feet 2 inches high and 6 feet 2 inches wide . . . . .	<i>Agent</i>	7	0	0
2726	A ditto . . . . .	<i>Hon. R. Cavendish</i>	8	0	0
2727	A capital oak press, with folding doors . . . . .	<i>Hon. R. Cavendish</i>	4	6	0
2728	A smaller, with folding doors and drawers . . . . .	<i>Hon. R. Cavendish</i>	2	2	0
2729	A lady's mahogany winged wardrobe, with seven drawers in the centre . . . . .	<i>King and Stone</i>	18	7	6
2730	View of a planter's house in India; and an upright panel . . . . .	<i>Agent</i>	1	11	6
2731	Six, of oriental costumes—in colours; 2 portraits—framed and glazed; and heads of Inigo Jones and Shakspeare—in plaster . . . . .	<i>Walter</i>	4	8	0
2732	Raffaelle—La Vierge au Berceau . . . . .	<i>The Misses Yardley</i>	10	10	0
2733	A pair of busts of females—in marble . . . . .	<i>Agent</i>	2	6	0
2734	A blue and white oriental bottle, 28 inches high . . . . .	<i>Agent</i>	1	5	0

CLERGYMAN'S ROOM.

2736	A chimney-glass, 50 inches by 28 inches . . . . .	<i>Harrison</i>	2	16	0
2737	A small pier-glass, in a carved frame . . . . .	<i>Agent</i>	1	17	0

# THE STOWE CATALOGUE.

			£	s.	d.
2740	A knee-hole writing-table, with drawers . . . . .	<i>Blundell</i>	2	10	0
2741	A mahogany book-case, with glazed folding doors, and a secretaire	<i>Agent</i>	5	0	0
2742	A large arm-chair, on wheels; and a table . . . . .	<i>Coleman</i>	2	8	0
2743	A square mahogany table; a painted table; and 3 chairs; and—				
2744	Four busts; a profile; a mask of Charles XII.; and an Academy figure, in plaster . . . . .	<i>Walter</i>	1	8	0

These two lots were sold together. Two of the busts included in the last lot represent Lord George Grenville, now Lord Nugent, and Lady Mary Grenville, late Lady Arundell, when children: they are models in plaster. The third is a cast of a bust of the Bishop of St. Pol de Leon. The profile is a portrait of George Marquis of Buckingham, taken in plaster by the Marchioness of Buckingham. The mask is a cast taken from the face of Charles XII. of Sweden, immediately after his death at the siege of Fredericshall, in Norway, shewing the wound caused by the shot which killed him.

2745	A pair of wax medallions of George III. and Queen Charlotte; and 3 pieces of blue and white china; and—				
2746	A portrait of the time of James I.; and 2 others . . . . .	<i>Agent</i>	4	10	0

These two lots were sold together.

## HOUSEKEEPER'S BED-ROOMS.

2747	A fender and fire-irons; a guard; a screen; a stool; 3 pieces of carpet; and a rug; and—				
2748	A four-post bedstead and furniture . . . . .	<i>Leyton</i>	1	12	0
These two lots were sold together.					
2749	A feather-bed, bolster, and pillow . . . . .	<i>Mold</i>	5	5	0
2750	A square mahogany table; and 2 chairs . . . . .	<i>Mold</i>	1	2	0
2751	Two arm-chairs; and a table . . . . .	<i>Ferguson</i>	0	9	0
2752	A table, ewer, and basin; a dressing-glass; and a walnut bureau	<i>Mold</i>	2	4	0
2753	A japanned chest, on a stand . . . . .	<i>Summerfield</i>	3	0	0
2754	A wainscot chest of five drawers; and a painted chest . . . . .	<i>Harrison</i>	2	12	0
2755	A four-post bedstead and furniture; a mattress; a feather-bed, bolster, and pillow; 3 blankets; and a counterpane . . . . .	<i>Clements</i>	5	5	0
2756	A table; a glass; a chair; and a chest of drawers . . . . .	<i>Leyton</i>	0	12	0
2757	An arm and 2 other chairs, covered with needlework; and—				
2758	A mahogany book-case, with glazed folding doors, and drawers under	<i>Walesby</i>	3	10	0
These two lots were sold together.					
2759	A japanned press, with folding doors, and drawers under	<i>P. Box, Esq.</i>	2	4	0
2760	A chest of six drawers; a table; a book-shelf; and a carpet	<i>Braggins</i>	2	10	0
2761	A japan linen chest . . . . .	<i>Hennell</i>	6	6	0

## BASEMENT—EAST.—BED-ROOMS.

2762	A four-post bedstead and furniture; a mattress; a feather-bed, bolster, and pillows; 3 blankets; and a coverlid . . . . .	<i>Leyton</i>	3	3	0
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THE STOWE CATALOGUE.

			£	s.	d.
2763	A four-post bedstead and furniture; a mattress; a feather-bed; bolster, and pillows; 3 blankets; and a coverlid . . . . .	Mold	3	5	0
2764	A crib bedstead; and—				
2765	Two mattresses; and a feather-bed, bolster, and pillow . . . . .	Dodd	0	18	0
	These two lots were sold together.				
2766	A small bureau; a chest of drawers; a washing-stand; and a glass	Leyton	1	14	0
2767	A table; 2 washing-stands; a chest of drawers; and 4 chairs	Leyton	0	12	0
2768	A press bedstead and furniture; a feather-bed, bolster, and pillow; 3 blankets: and a coverlid . . . . .	Dunnett	1	10	0
2769	A press bedstead; a mattress; a feather-bed, bolster, and pillow; 3 blankets and a counterpane . . . . .	W. Alderman	1	0	0
2770	A four-post bedstead and furniture; a mattress; a feather-bed, bolster, and pillow; 3 blankets; and a counterpane . . . . .	Clements	3	0	0
2771	A chest with three drawers; a table; and a washing-stand	Alderman	0	8	0
2772	An arm-chair and 4 others; a carpet; a rug; and a fender and fire-irons	Braggins	1	15	0
2773	A mahogany night-table; a table; and a glass . . . . .	Agent	0	16	0
2774	A glass; and a chest of drawers . . . . .	Mold	0	17	0
2775	A mahogany table, with sliding top . . . . .	Mold	1	13	0
2776	A chimney glass, in three parts, with a frame and ornaments of glass	Harrison	2	14	0

MAIDS' BED-ROOM.

2777	A four-post bedstead and furniture; a mattress; a feather-bed, bolster, and 2 pillows; 3 blankets, and a coverlid . . . . .	Leyton	3	3	0
2778	A ditto . . . . .	Walter	2	15	0
2779	A ditto . . . . .	Clements	3	15	0
2780	A ditto . . . . .	Walter	2	15	0
2781	A ditto . . . . .	Walter	3	4	0
2782	A ditto . . . . .	Walter	3	5	0
2783	A ditto—no pillows . . . . .	Dunnett	1	15	0
2784	A feather-bed . . . . .	Clements	2	2	0
2785	A double chest of drawers; 3 chairs; a washing-stand; and a glass	Mold	1	4	0
2786	A chest of drawers; 3 chairs; a washing-stand; and a glass	Mold	1	4	0
2787	A chest of drawers; 3 chairs; a washing-stand; and a glass	Leyton	0	6	0
2788	A chest of drawers; a large arm and 2 other chairs; a washing-stand; and a glass . . . . .	King and Stone	1	10	0
2789	A chest of drawers; 3 chairs; 2 washing-stands; and a glass	Leyton	1	16	0
2790	A chest of drawers; 3 chairs: a washing-stand; and a glass	Alderman	0	14	0
2791	A chest of drawers; 2 chests; and a washing-stand . . . . .	Leyton	1	15	0
2792	Two chests of drawers; a washing-stand; and 2 tables . . . . .	Alderman	1	9	0



THE STOWE CATALOGUE.

WAITERS' ROOM.

			£	s.	d.
2793	A four-post bedstead and furniture; a palliasse; a bed, bolster, and pillow				
		<i>Leyton</i>	2	2	0
2794	A ditto . . . . .	<i>Alderman</i>	2	11	0
2795	A ditto . . . . .	<i>Clements</i>	1	5	0
2796	A carved oak-table; 2 others; 2 washing-stands; a bureau; 4 chairs; a stool; and a glass . . . . .	<i>Whitelock</i>	2	12	0

BED-ROOM OVER KITCHEN.

2797	A four-post bedstead and furniture; a mattress; a feather-bed, bolster, and pillow . . . . .	<i>J. T. Pinckard, Esq.</i>	1	16	0
2798	A feather-bed; 3 blankets; and a coverlid . . . . .	<i>Harper</i>	3	0	0
2799	A large basket-chair; 4 others; a chest of drawers; 2 tables; a washing-stand; a glass; and 2 pieces of carpet . . . . .	<i>Whitelock</i>	1	10	0
2800	A four-post bedstead and furniture; a palliasse; a mattress; a feather-bed, bolster, and pillow; 3 blankets; and a counterpane . . . . .	<i>Clements</i>	5	5	0
2801	A japanned wardrobe; a table; and a glass . . . . .	<i>Summerfield</i>	5	0	0
2802	A chest of nine drawers; and 2 tables . . . . .	<i>Mold</i>	1	18	0
2803	A secretaire, with tambour top . . . . .	<i>Walesby</i>	2	6	0
2804	A double chest of eight drawers . . . . .	<i>J. Greaves, Esq.</i>	3	13	6
2805	A carpet; a fender and fire-irons; and a table . . . . .	<i>Mold</i>	2	3	0
2806	A carpet; a rug; 5 chairs; a table; 2 stools; and a scuttle . . . . .	<i>Stanton</i>	1	5	0
2807	A four-post bedstead, and furniture; a palliasse; a bed, bolster, and pillow; 3 blankets; and a counterpane . . . . .	<i>Leyton</i>	2	18	0
2808	A chest of five drawers; a washing-stand; a glass; and a carpet . . . . .	<i>Agent</i>	1	16	0
2809	A four-post bedstead and furniture; a palliasse; a mattress; a bolster; 2 pillows; 3 blankets; and a counterpane . . . . .	<i>Foxley, of Buckingham</i>	1	15	0
2810	A chest of drawers; 2 tables; a glass; a washing-stand; and a stair-carpet, and wires . . . . .	<i>Whitelock</i>	3	3	0

Amount realised by Thirty-fifth Day's Sale £278:5.



THE FIRST  
SUPPLEMENTAL CATALOGUE,  
&c.



## THE THIRTY-SIXTH DAY'S SALE.

TUESDAY, OCTOBER 8.

AFTER another short interval, the sale was resumed this morning with the disposal of the Antique and other Sculpture in the Saloon and Gardens, and the contents of the Museum. The latter building was erected by the late Marquis of Buckingham, in the Flower-garden, and was for many years used as a conservatory. When the late Duke of Buckingham commenced collecting, he altered its character, and devoted it to the preservation of the minerals and other curiosities obtained in his various tours.

In the years 1827-8-9, the late Duke made a tour in the Mediterranean in his yacht, the "Anna Eliza," and during his absence collected a large portion of the Geological and Mineral specimens, as well as many of the Greek and Roman Antiquities, hitherto forming part of the collection at Stowe. The Geological and Mineral collection also received large additions during a tour, made by his Grace, through the Western Isles of Scotland, in which he was accompanied by Dr. Buckland, the present Very Reverend Dean of Westminster.

The sale to-day attracted a very numerous attendance. Mr. Christie officiated: after the disposal of the first few lots, including the Antique Sculpture in the Saloon and South Portico, the remainder of the sale partook of an ambulatory character, the rostrum being removed successively to the Museum, the Orangery, &c.

The catalogue opened with the—

### GREEK AND ROMAN ANTIQUITIES.

			£	s.	d.
1	A Roman amphora . . . . .	<i>Bought by Purnell B. Purnell, Esq.</i>	0	16	0
2	Another . . . . .	<i>W. Wakeford Attree, Esq.</i>	2	2	0
3	Another . . . . .	<i>Purnell B. Purnell, Esq.</i>	1	5	0
4	One, encrusted with shells—from Cicero's villa, at Baiæ . . . . .	<i>Purnell B. Purnell, Esq.</i>	5	10	0
5	Two amphoræ . . . . .	<i>Mark Philips, Esq.</i>	1	6	0
6	A small urceus; and 12 very small pieces of Etruscan ware . . . . .	<i>Walesby</i>	1	1	0
7	Five lamps; and 6 very small pieces . . . . .	<i>Purnell B. Purnell, Esq.</i>	2	5	0
8	Two præfericula—painted with figures . . . . .	<i>Purnell B. Purnell, Esq.</i>	2	10	0
9	One, with Theseus and the centaur; and 1, with horsemen . . . . .	<i>Marquis of Northampton</i>	0	16	0
10	Seven small lachrymatories . . . . .	<i>Purnell B. Purnell, Esq.</i>	1	1	0

# THE STOWE CATALOGUE.

			£	s.	d.
11	Eight lamps . . . . .	<i>Mark Philips, Esq.</i>	2	0	0
12	A ribbed urceus; and some small pieces . . . . .	<i>W. Wakeford Attree, Esq.</i>	2	6	0
13	Seven small pateræ, with handles . . . . .	<i>Mark Philips, Esq.</i>	2	8	0
14	Six small vases, of coarse Carthaginian ware . . . . .	<i>Mark Philips, Esq.</i>	2	12	0
15	Seven ditto . . . . .	<i>Purnell B. Purnell, Esq.</i>	1	10	0
16	Six vessels, of curious Peruvian ware . . . . .	<i>Mark Philips, Esq.</i>	1	11	6
16a	Various pieces . . . . .	<i>W. Wakeford Attree, Esq.</i>	3	5	0
16b	Ditto . . . . .	<i>Marquis of Northampton</i>	4	10	0

# SOUTH PORTICO.

- 17 Lucius Verus—a fine antique statue, of heroic size: the emperor is represented as leaning against a date-tree, shewing the work to have been executed on his triumphant return from Syria—from the Braschi Collection, at Rome . . . . . *W. Wakeford Attree, Esq.* 37 16 0
- This statue was brought from Italy by the late Duke of Buckingham, in 1829.
- 18 Agrippina, as the Muse of History . . . . . *A. Robertson, Esq.* 47 5 0
- 19 Marcus Aurelius. This statue was found in the villa of Alexander Severus, near the Via Ostensis . . . . . *A. Robertson, Esq.* 38 17 0
- 20 The Empress Julia, as a sacrificing priestess—from the Odescalchi Collection . . . . . *W. Wakeford Attree, Esq.* 46 4 0
- 21 Cybele—a seated figure . . . . . *A. Robertson, Esq.* 31 10 0
- 22 Juno, seated—the companion . . . . . *Lady Glamis* 21 0 0
- 23 A magnificent tazza, of Cipolino marble—from the Braschi Collection . . . . . *Lady Glamis* 16 16 0
- 24 The companion tazza . . . . . *J. E. Bartlett, Esq.* 11 11 0
- These tazze were brought from Rome by the late Duke of Buckingham, in 1829.
- 25 Hercules and Antæus—a grand group—in stone . . . . . *Lady Glamis* 28 7 0
- 26 Hercules and Gorgon—the companion . . . . . *Lady Glamis* 15 15 0

These groups were placed at each angle of the lawn, opposite the south front of the house.

# SALOON.

## FINE ANTIQUE MARBLE STATUES, OF HEROIC SIZE.

- 27 The Tragic Muse—an exquisite draped figure, of the finest Greek work . . . . . *Mark Philips, Esq.* 90 6 0
- The upper part only of this statue is antique—the lower part has been well restored. The remainder of the antique is said to be in the collection at the Louvre.
- 28 Meleager . . . . . *P. Norton, Esq.* 21 0 0

# THE STOWE CATALOGUE.

			£	s.	d.
29	The Emperor Augustus . . . . .	<i>Earl of Lonsdale</i>	22	1	0
30	Apollo, with the attributes of the God of Medicine. This fine statue was found in the Island of Lemnos . . . . .	<i>Duke of Hamilton</i>	46	4	0
31	A Roman Consul in the act of speaking . . . . .	<i>Duke of Hamilton</i>	168	0	0
The two last-mentioned statues were purchased in Italy by the late Duke of Buckingham, in 1829.					
32	Venus (withdrawn.)				
33	Antinous . . . . .	<i>J. Browne</i>	31	10	0
This statue is a very fine specimen of antique art.					
34	Paris holding out the Apple of Discord. This statue was discovered near the ruins of the ancient Lanuvium, between Albano and Velletri, in 1771, by Gavin Hamilton . . . . .	<i>Duke of Hamilton</i>	52	10	0

# OBSERVATORY.

35	A 5-feet acromatic telescope, by Dollond—on stand	<i>W. Stowe, Esq., Buckingham</i>	26	5	0
36	A transit telescope, by Dollond	<i>Sir James South</i>	30	9	0
37	A telescope, by Adams—in case	<i>P. Norton, Esq.</i>	17	6	6
38	A small telescope	<i>A. Tindall, Esq.</i>	9	19	6
39	A celestial globe	<i>W. Stowe, Esq.</i>	1	6	0
40	A weight for sounding; a rain-guage; a map of the moon; and sundry almanacs	<i>Agent</i>	1	5	0
41	Three tables; and 4 chairs	<i>King and Stone</i>	0	9	0
41a	Various	<i>W. Stowe, Esq.</i>	0	10	0
41b	A clock	<i>Earl of Lonsdale</i>	3	15	0

# MUSEUM.

Upon the occasion of the Queen visiting Stowe, in 1845, her Majesty and her Royal Consort devoted some time to an examination of the contents of the Museum. Her Majesty and his Royal Highness were accompanied in their visit by Dr. Buckland (now the Very Reverend the Dean of Westminster), who was one of the Duke of Buckingham's guests on that memorable occasion.

42	A model of Stonehenge; and a model of the portico of the Temple of Theseus . . . . .	<i>Purnell B. Purnell, Esq.</i>	3	5	0
43	A marble bust of the Duke of Gloucester, by Comolli <i>W. Wakeford Attree, Esq.</i>		1	16	0
44	A model of the Arch of Septimius Severus—in cork <i>Purnell B. Purnell, Esq.</i>		4	14	6
45	A camera obscura—(withdrawn.)				
46	Vishnu, a statue in stone—brought from the palace at Poonah . . . . .	<i>Agent</i>	3	0	0

A Statue of Vishnu the Second, or preserver of the Hindoo Triune Deities. The small figure represents Laeshmi, the Ceres of India, also the preserving power of Nature, and allegorically called the consort of Vishnu. Vishnu is represented with a shell in one hand, and the lotus flower in another: he has four hands, probably signifying power and abundance. This very curious statue formerly stood in the inner court of the palace of the Peishwa Budjee Rao (the last of the Mahratta princes), at Poonah: it was presented to the present Duke of Buckingham by the late Captain Jervoise, R.N.

THE STOWE CATALOGUE.

			<i>£</i>	<i>s.</i>	<i>d.</i>
47	A cast of a winged female—from Athens . . . . .	<i>Lord Nugent</i>	2	8	0
	This is a plaster cast of the "Winged Victory stooping to tie her sandal," from the Temple of the Unwinged Victory, in the Acropolis, at Athens, one of the most beautiful monuments of antiquity. It was presented to the Duke of Buckingham, about three years since, by Lord Nugent, having been obtained by his lordship at Athens, by favour of the French Ambassador there: only two or three casts were taken, by order of Louis Philippe.				
48	An ancient figure in stone—from an old house at Buckingham	<i>Agent</i>	2	2	0
	This small bearded figure of a man holding a book, was taken out of the walls of a very ancient house, at Buckingham, formerly the residence of the Rev. William Andrewes. The house was pulled down some years ago, and the site is now (1848) a garden.				
49	A collection of Chinese weapons and implements . . . . .	<i>Walter</i>	3	15	0
	Some of these weapons are extremely curious. They were partly presented to the Duke by Captain Willes Johnson, R.N., and some were collected in China, by Captain Nevill. One of them is a Chinese plough, an implement of very primitive construction.				
50	A model map of Switzerland; one of St. Gothard; and the Simplon	<i>Walter</i>	4	0	0
	The above models were purchased by Mr. Walter, for the Dean of Westminster.				
51	A microscope; 4 cases of specimens; and a japan box of ditto	<i>Zimmerman</i>	7	10	0
52	A microscope, by Amici, of Modena . . . . .	<i>Lady Glamis</i>	7	2	6
	This is a beautiful instrument, made expressly for the late Duke, by the celebrated optician Amici, at Modena.				
52*	A bird's nest, in a block of elm; a hornet's nest, from Wotton; and a petrification . . . . .	<i>Hennell</i>	2	0	0
	The bird's nest, and accompanying block of wood, were presented to the Duke of Buckingham by Oliver Lang, Esq., master-shipwright of Woolwich dockyard, in which establishment this natural curiosity was discovered.				
53	A microscope, by Jones—in mahogany case . . . . .	<i>Walesby</i>	8	8	0
54	One, by Carpenter, with drawers, containing specimens . . . . .	<i>Walesby</i>	11	11	0
	The microscopic specimens in this lot, as well as in Lot 51, were chiefly prepared by the late Duke of Buckingham.				
55	An orrery, by Adams . . . . .	<i>Walter</i>	5	5	0
	This microscope was bought for Dr. Buckland.				
56	A small orrery, and terrestrial globe, with mechanical apparatus; and—				
57	A glazed case—on a table . . . . .	<i>Walesby</i>	2	0	0
	These two lots were sold together.				

NATURAL HISTORY.

58	A collection of oriental and other birds—in six glazed cases—(6)	<i>Walesby</i>	63	0	0
59	An argus pheasant, eagle, hawks, gulls, &c.—(3) . . . . .	<i>Agent</i>	7	7	0
	The argus pheasant—a magnificent specimen of this rare and beautiful bird. It was a present from Captain Willes Johnson.				
60	Humming birds—(2) . . . . .	<i>J. T. Pinckard, Esq.</i>	9	9	0
61	King of the vultures, rattle-snake, ptarmigan, grouse, cock of the woods, &c.—(3)	<i>A. Roberts, Esq.</i>	13	2	6
62	Waterfowl, shiel duck and drake, and owls—(3) . . . . .	<i>H. Roundell, Esq.</i>	8	8	0



THE STOWE CATALOGUE.

		£	s.	d.
63	Scarlet ibis, spoonbill, flamingo, white moorhen, &c.—(1) <i>C. Woodward, Esq., Bicester</i>	6	6	0
	A beautiful specimen of the scarlet ibis, rose-coloured spoonbill, &c. The white moorhen—a great rarity—was shot by Captain Henry S. Lowndes, and presented by him to the Duke of Buckingham.			
64	Albatross, and black ducks, and 2 small cases above, pheasants, &c.—(4) <i>Sir George Warrender, Bart.</i>	22	1	0
65	A crocodile, and tiger-cat <i>Agent</i>	4	14	6
	This crocodile is eight feet ten inches long: it is preserved in the act of seizing a tiger-cat, which it seems to hold with the greatest ease in its widely extended jaws.			
66	A boa-constrictor, an otter, and a musk-deer—(3) <i>Agent</i>	7	7	0
	A magnificent specimen of the great boa constrictor, the largest ever seen in this country. It measures thirty-two feet in length, and two feet six inches in circumference, and is preserved in the act of destroying a deer which is crushed, and expiring in its enormous folds. The musk-deer, with their young one, came from Java. These beautiful animals, the least of all the deer tribe, were brought to Stowe alive in the summer of 1823, but died in October following. This was the only instance of their having produced young in this country.			
67	Lizard and cameleon tribe—(2) <i>Agent</i>	5	5	0
	The specimens contained in the three last lots, with the exception of the musk-deer, were formerly at Bullock's Museum, in Piccadilly. Bullock's Museum was a very popular exhibition, formerly held at the Egyptian Hall. It was sold by auction about thirty years ago, and many of the best specimens contained in the Museum of Natural History at Stowe were bought at the sale. Mr. Bullock was the author of some Travels in Mexico, and was a man of great enterprise and adventure.			
68	A wolf, wild cat, &c.—(2) <i>A. Roberts, Esq.</i>	9	19	6
	This wolf—a very large and fine specimen—was presented by Mr. Leonard Lloyd, the author of "Northern Sports," by whom it was shot, near his house at Gottenburg, in Sweden. The cat, a very large and remarkable animal, was killed on the mountains of Scotland: it is preserved in the act of preying on a hare.			
69	Fishes, lizards, a seal, armadillo, &c.—(5) <i>Agent</i>	7	17	6
	A case of very remarkable and rare specimens, from Bullock's Museum.			
70	A collection of British birds; and 2 small cases <i>P. Box, Esq.</i>	16	16	0
	These birds were chiefly collected by the present Duke of Buckingham; they were beautifully stuffed and arranged by Mr. Goodwin, of the Privy Seal Office.			
71	An elephant's skull and tusk, and shark's jaws; and a tortoiseshell <i>Purnell B. Purnell, Esq.</i>	2	0	0
	A large specimen of an elephant's skull; presented by Captain Nevill, R.N.			
72	Five pairs of horns—very fine specimens <i>Ryman</i>	8	5	0
73	A collection of South Sea clubs and weapons—elaborately carved; and 1 of jade <i>Walter</i>	10	10	0
	Many of these extraordinary weapons were presented to the late Duke of Buckingham by John M'Leod, Esq., of Demerara.			
74	An extensive collection of shells and corals, including some rare specimens collected by Lord Mountnorris in the Red Sea—in a mahogany cabinet <i>Davis</i>	14	3	6
	The greater part of this collection of shells was given to the late Duchess of Buckingham by Captain Nevill, R.N.			

# THE STOWE CATALOGUE.

- |    |  |         |
|----|--|---------|
| 75 | Four small mahogany cabinets, containing a collection of fossil shells <i>Hennell</i>        | 12 12 0 |
|    | These are chiefly very minute specimens. The collection was made by some German connoisseur. |         |
| 76 | A mahogany glazed case, with a collection of insects and butterflies <i>Hennell</i>          | 8 18 6  |
| 77 | A collection of Chinese curiosities . . . . . <i>Rev. H. Roundell</i>                        | 5 10 0  |

These curiosities were principally brought from China by Captain Nevill, R.N.

- 78 The entire very celebrated collections of mineralogy and geology, formed by the Abbé Haüy, comprising nearly ten thousand specimens, each carefully labelled and described by his own hand, together with his very numerous models of crystals, elaborately cut in wood, to explain his particular system of Crystallography;—an extensive hortus siccus, in boxes, also formed and described by the Abbé;—and to these collections has been added a beautiful series of the different varieties of amber. The whole forming a valuable and interesting illustration of the "*Traité de Mineralogie*," published by the Abbé in 1822. The portrait of the Abbé Haüy will be included in this lot, as well as the glazed cases in which the specimens are now so well arranged and displayed . . . . .
- The Directors of the "Jardin des Plantes"* 325 10 0

This extensive collection possesses considerable interest, from the fact of its containing the identical specimens upon which the Abbé Haüy founded his very ingenious system of Mineralogy. Many of the specimens, however, from lapse of time, have become decomposed, and the value of the series is in consequence greatly diminished. The late Duke of Buckingham purchased the collection of the executors of Haüy for £4000. This was one of the very many instances we might quote of the profuse expenditure on the part of his Grace, the real worth of the minerals probably never having exceeded one quarter of the amount quoted. The collection being essentially French, it was natural that the scientific authorities of that nation should desire to repossess it; and when the fact of M. Dufrénoy's presence this morning, in company with the Dean of Westminster, became known, a shrewd guess as to its future destination was formed by many parties present. The disposal of the lot, contrary to general expectation, excited very little competition, M. Dufrénoy being opposed for its possession by one gentleman only—Mr. Hennell, of Southampton Street. The latter made the first bidding of 100 guineas: from this amount, the price gradually advanced to 320 guineas, at which sum it was knocked down to M. Dufrénoy, who purchased it for the *Jardin des Plantes*, at Paris. The collection of amber included in this lot was presented to the Duke of Buckingham by Captain Nevill, R.N.

- 79 The Buckingham collection of mineralogy and geology, containing more than six thousand specimens, some of them of considerable rarity and beauty, systematically classed and catalogued, according to their names and localities . . . . . *Tennant, of the Strand* 68 5 0

This collection contains some very beautiful minerals, and among them the series of specimens collected by Mr. Cunningham, who, it will be recollected, was the able coadjutor of Sir Richard Hoare. The mineral catalogue describes 3169 specimens, arranged according to Phillips's "*Mineralogy*;" it is probably one of the most complete private collections in the country, and, judging from the rarity and beauty of some of the specimens, must have cost a very large sum in collecting. One water-worn pebble from the Brazils, included in the collection, weighs 9 ounces 14 dwts., and contains 6 ounces of pure gold: the value of this specimen may be very moderately estimated at £26. The fossil shells are arranged according to the system of Brogniart: the catalogue describes 3050 specimens. The lot excited very little competition, and was ultimately bought by Mr. Tennant, of the Strand, for the very inadequate price of £68. It has been erroneously stated that the collection was purchased for the Museum of King's College.

# THE STOWE CATALOGUE.

- |   | £  | s. | d. |
|---|----|----|----|
| 80 A very perfect specimen of the Plesiosaurus Dolichodeirus, or long-necked Sea-Lizard—found on the coast of Dorsetshire, and one of the largest hitherto discovered . . . . . <i>The Trustees of the British Museum</i>   | 8  | 8  | 0  |
| This beautiful fossil remain was found in the blue lias at Lyme, on the coast of Dorsetshire: it was purchased by the late Duke for one hundred guineas. A plaster cast of the specimen was made by Sir Francis Chantrey, with permission of the Duke of Buckingham, for the Geological Society, who have inserted a lithographic representation of it, in one of the volumes of their "Transactions." The discovery of this curious petrification was one of the results of the celebrated Miss Anning's explorations. It was the first perfect specimen of this species of a genus established by the Rev. W. D. Conybeare: other species have subsequently been discovered, some of which are now in the British Museum. |    |    |    |
| 80* A small ditto . . . . . <i>Tennant</i>  | 2  | 12 | 6  |
| This was a small specimen of the Ichthyosaurus, distinguished from the Plesiosaurus by the shortness of its neck, and other peculiarities of formation.   |    |    |    |
| 81 A collection of minerals, corals, sulphurs, &c., comprising some large and very beautiful specimens, and contained in a glazed case on a crescent-shaped marble table . . . . . <i>Walesby</i>   | 17 | 17 | 0  |

## SCULPTURE.

### ORANGERY GARDEN.

- |  |    |    |   |
|--|----|----|---|
| 82 A pair of marble Campagna-shaped vases . . . . . <i>A. Robertson, Esq.</i>  | 7  | 5  | 0 |
| 83 A pair—similar . . . . . <i>A. Robertson, Esq.</i>  | 11 | 0  | 6 |
| 84 A pair—similar . . . . . <i>A. Robertson, Esq.</i>  | 8  | 10 | 0 |
| 85 A pair of very beautiful vases, with reliefs of sacrifices to Flora, and Venus and Cupid . . . . . <i>Town and Emanuel</i>                                  | 68 | 5  | 0 |
| These vases were purchased by the Duke of Buckingham for £105.   |    |    |   |
| 86 A set of four exquisite small marble figures of the Seasons, by A. Quelinus . . . . . <i>Mark Philips, Esq.</i>   | 89 | 5  | 0 |
| These beautiful statuettes were bought of Webb, of Bond Street, for £250.  |    |    |   |
| 87 A square altar pedestal, of artificial stone, with rams' heads and festoons, with a basket . . . . . <i>Mark Philips, Esq.</i>                              | 9  | 19 | 6 |
| 88 A pair of beautiful vases, of marble, the handles formed of elephants' heads, and festoons . . . . . <i>A. Robertson, Esq.</i>                              | 71 | 8  | 0 |
| These vases were bought of Town and Emanuel for £140.  |    |    |   |
| 89 An oval cistern, of grey marble, with lions' heads and grapes <i>Earl of Lonsdale</i>   | 30 | 9  | 0 |
| 90 A bronze fountain, with figures . . . . . <i>Mark Philips, Esq.</i>   | 56 | 14 | 0 |
| A fountain of cinque-cento work—the water issuing from all possible apertures in and about the various figures. It was brought from Florence by the late Duke. |    |    |   |
| 91 Venus from the bath—a marble statue . . . . . <i>Earl of Lonsdale</i>   | 13 | 13 | 0 |
| 92 Diana—a marble statue . . . . . <i>Earl of Lonsdale</i>   | 17 | 17 | 0 |
| 93 The wrestlers—a plaster cast . . . . . <i>Agent</i>   | 3  | 5  | 0 |
| 94 The dancing faun—plaster . . . . . <i>Agent</i>   | 4  | 4  | 0 |

THE STOWE CATALOGUE.

						£	s.	d.
95	The listening slave—plaster . . . . .	Agent	4	10	0			
96	Cupid and Psyche—plaster . . . . .	Agent	7	0	0			
97	Venus seated at the bath—plaster . . . . .	Agent	6	10	0			
98	A carved seat, with slab of Egyptian granite ; and—							
99	The companion . . . . .	A. Robertson, Esq.	32	11	0			

These two lots were sold together.

100	The marble vase to the memory of Lord Chatham, from Burton Pynsent .	A. Robertson, Esq.	10	0	0			
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A white marble urn, originally erected by Hester Grenville Countess of Chatham, in memory of William, the great Earl of Chatham, her husband, at Burton Pynsent, in Somersetshire, his country seat. When her ladyship died, and Burton Pynsent was disposed of, the urn was given, by John Earl of Chatham, to the Duke of Buckingham. On one side of the urn, is a portrait of Lord Chatham, and on the other, the following inscription, written by Hester Grenville Lady Chatham :—

“ To the dear Memory of WILLIAM PITT, Earl of Chatham,  
This marble is inscribed by His beloved wife.”

On the pedestal is inscribed as follows :—

“ Sacred to pure affection, this simple Urn stands a witness of unceasing grief for him, who, excelling in whatever is most admirable, and adding to the exercise of the sublimest virtues, the sweet charm of refined sentiment, and polished wit, by gay social commerce, rendered beyond comparison happy the course of domestic life, and bestowed a felicity inexpressible, on her, whose faithful love was blessed in a pure return that raised her above every other joy but the parental one, and that still shared with him. His generous country with public monuments has eternised his fame : this humble tribute is but to soothe the sorrowing breast of private woe.”

On the opposite side of the pedestal, is the following inscription, written by William Wyndham, Lord Grenville :

“ In the year 1831, this interesting memorial of a near and highly venerated relative, was, by the kindness of his son, John Earl of Chatham, presented to the Duke of Buckingham and Chandos, by whom it is here placed in remembrance of the early and long attachment of that great man to these tranquil scenes, and of his close connexion with the family of their proprietors.”

The sale of this vase really appears inexcusable,—the more so, when the paltry amount it realised is considered. The sacred relic is now at Hoe Place, Mr. Robertson's seat, near Woking, in Surrey.

101	A fragment of a head, of fine Greek work . . . . .	P. Norton, Esq.	3	13	6			
102	A mask ; and 5 fragments, with Roman inscriptions . . . . .	G. Trant, Esq.	1	10	0			
103	A fragment of a sphynx—in relief—from Syracuse . . . . .	P. Norton, Esq.	1	1	0			
104	A fragment of a figure of Mercury, in basalt, holding a lyre and a caduceus ; this interesting relief was discovered at Canopus in 1819, when making a dyke for conducting a canal over the lake Mareotis . . . . .							

*The Trustees of the British Museum* 11 11 0

This curious relic was presented to the late Duke by Commodore Sir Charles Schomberg, R.N. It was found near the spot where the curious inscription sent by Mehemed Ali to Sir Sidney Smith was discovered.

104*	Two pieces of tessellated pavement discovered at Foxcote . . . . .	Harrison	4	4	0			
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These pieces of pavement were taken from the ruins of a Roman Villa and Baths discovered by the late Duke of Buckingham, upon his estate, at Foxcote, near Buckingham. During the excavations, the remains of very extensive buildings were laid open, and many interesting articles were found, which, with the curiosities discovered in a Roman barrow, in the same neighbourhood, will be sold by auction in the spring, by Messrs. Christie and Manson.

MUSEUM GARDENS.

105	A stone vase—spirally fluted . . . . .	S. Thornley, Jun., Esq., Springfield House, Birmingham	3	5	0			
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# THE STOWE CATALOGUE.

			£	s.	d.
106	An altar, with Greek inscription to the memory of Paris	<i>W. Green, Esq.</i>	2	12	6
	This very interesting relic of antiquity, in Parian marble, is supposed to be a funeral monument to the memory of Paris, the son of Priam. It was purchased by the late Duke of Buckingham, somewhere on the shores of the Mediterranean, but its modern history is now unknown. The inscription (which is in some parts obliterated) is in very early Greek: the part remaining was thus rendered by the late Mr. Granville Penn:—"And I defended my country as a son (or, <i>my paternal stem as a branch</i> ) with the people-slaughtering sword; and I slew Achilles, providently secured against old age: and I restrained the united nations of the Greeks, to the tenth year: And as to myself, no one, in truth, hath power against me!"				
108	A set of four tripod stands, of artificial stone	<i>Ryman</i>	27	6	0
109	A pair of stone vases	<i>A. Robertson, Esq.</i>	6	16	6
110	A pair of lead vases	<i>Earl of Lonsdale</i>	35	14	0
111	Six vases of Maltese stone	<i>Mark Philips, Esq.</i>	6	16	6
112	Nine ditto	<i>W. Woodgate, Esq.</i>	9	5	0
113	A marble bath	<i>French</i>	4	10	0
114	Three vases of artificial stone; and a tripod	<i>S. Thornley, Jun., Esq.</i>	10	10	0
115	A Roman marble sarcophagus, inscribed "D. M. G. MESSIS qui vixit annis XVII. Mesis IIII."	<i>Earl of Lonsdale</i>	8	0	0
	A Roman sarcophagus, found by the late Duke of Buckingham, in an excavation made by him at Rome, in 1828, near the tomb of Cecilia Metella. It then contained the skeleton of the Roman youth whose name it bears—the bones of which were carefully replaced in the earth. It recently stood in the flower-garden at Stowe, and in it were deposited the remains of the late Duke's favourite dog, who died of extreme old age in 1837. This trifling circumstance is mentioned, because to all the Duke's numerous visitors and friends, this little dog <i>Harlequin</i> was well known as a most sagacious and intelligent little animal; and his attachment to his master was very extraordinary. He was a native of Bologna, of a very rare family called the <i>red-nosed pugs</i> . He was small in stature, but of the utmost symmetry of form. His latter years were embittered by the effects of a quarrel with a large poodle, arising from jealousy, and in this encounter, he lost one of his eyes, by a bite from his furious rival. When the Duke met with him at Bologna, he was a chief actor in a travelling showman's company; but he could be seldom prevailed upon to display his talents in dancing, after he was purchased from his former master, and promoted into a higher grade of society.				
116	Narcissus—a small statue, in marble	<i>Town and Emanuel</i>	17	17	0

## TEMPLE OF BACCHUS.

117	A marble group of three fauns and a satyr	<i>Town and Emanuel</i>	50	0	0
	This group was brought from Rome by the late Duke of Buckingham.				
118	A pair of white marble vases	<i>W. Green, Esq.</i>	7	7	0
119	A pair of terminal stone statues	<i>J. Browne</i>	26	5	0
119*	A pair of flower-pots (artificial stone)	<i>Lady Glamis</i>	3	0	0

## TEMPLE OF VENUS.

120	A pair of female marble busts	<i>S. Thornley, Jun., Esq.</i>	3	5	0
121	A bust of Faustina; and the companion	<i>A. Robertson, Esq.</i>	3	5	0
122	The crouching Venus	<i>Davis</i>	16	16	0
	This beautiful statue was removed from the grotto.				
123	A statue of Bacchus	<i>S. Thornley, Jun., Esq.</i>	21	10	6
	This statue formerly stood in the Rotunda.				
124	Three marble busts	<i>Earl of Lonsdale</i>	11	0	0

THE STOWE CATALOGUE.

TEMPLE OF CONCORD AND VICTORY.

125	Twelve plaster busts of the Cæsars	<i>W. Wakeford Attree, Esq.</i>	£	s.	d.
			7	7	0

QUEEN'S BUILDING.

126	A marble statue of Britannia, by Ceracchi—(plaster—Withdrawn.)				
127	Six vases of Maltese stone . . . . .	<i>A. Robertson, Esq.</i>	7	7	0
128	Six ditto . . . . .	<i>Ryman</i>	8	0	0
129	Six ditto . . . . .	<i>A. Robertson, Esq.</i>	7	15	0
130	Six ditto . . . . .	<i>S. Thornley, Jun., Esq.</i>	8	5	0
131	Six ditto . . . . .	<i>Davis</i>	5	3	0
132	Six ditto . . . . .	<i>H. Smith, Esq.</i>	7	7	0
133	Six ditto—broken . . . . .	<i>Agent</i>	7	0	0

These vases formed part of a very numerous collection which were presented to the late Duchess of Buckingham, by Captain Percy Grace, R.N., a near relation of the Chandos family. They were brought by him from Malta.

133*	Nine ditto . . . . .	<i>Harrison</i>	8	8	0
134	The piper and his dog : the celebrated work in stone of C. Gabriel Cibber (father of Cibber, the poet). This group was formerly at Whitton, the seat of the Duke of Argyll . . . . .	<i>J. Browne</i>	38	17	0

This group is the work of Caius Gabriel Cibber (father of Colley Cibber, the poet), who also carved the two celebrated figures of Raging and Melancholy Madness, now at Bethlehem Hospital; it represents the Piper, who is described by Daniel De Foe, in his History of the Plague in London, as having been taken up for dead in the street, and thrown into the dead cart with other bodies to be buried; but, who awoke from his trance, just as those charged with the melancholy office were proceeding to throw him into the pit filled with the dead bodies of the victims of that dreadful calamity; and, after considerably alarming his bearers by sitting upright in the cart and playing upon his pipes, was released from his perilous situation, and lived some years. This group stood for many years in a garden in Tottenham Court Road, opposite the end of Howland Street, and in front of a house formerly the residence of a Mr. Hinchcliffe, a sculptor. It will be seen that Mr. Browne, of University Street, bought the group at the sale. He was warmly opposed at the time by Mr. Redfern, on behalf of Mr. Mark Phillips, and the latter gentleman has since re-purchased the work of Mr. Browne. It is now in the gardens at Snitterfield, Mr. Phillips' seat in Warwickshire.

CHAPEL-YARD.

135	Adonis with a dog—life size . . . . .	<i>Agent</i>	27	6	0
136	Two marble female busts . . . . .	<i>Hewitt</i>	2	5	0
137	A male and female marble bust . . . . .	<i>Earl of Lonsdale</i>	1	15	0
138	Two terminal statues, of stone . . . . .	<i>Morant</i>	13	13	0

BREWHOUSE YARD.

139	Two marble busts . . . . .	<i>Agent</i>	2	2	0
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Amount realised by Thirty-sixth Day's Sale £2471:10:6.

THE SECOND  
SUPPLEMENTAL CATALOGUE,  
&c.





## THE THIRTY-SEVENTH DAY'S SALE.

WEDNESDAY, OCTOBER 4.

THE sale of the effects contained in the Second Supplemental Catalogue commenced this morning in the Music-room, Mr. Edward Manson again officiating. The attendance was very numerous considering the uninteresting character of most of the property sold, and good prices were realised. The same remark applies to the three following days, with the last of which this extraordinary sale concluded.

In cases where lots are omitted, it must be understood that they were withdrawn. A variety of additions will be observed by those who compare the present volume with the original catalogue.

### STUDY.

			£	s.	d.
1	A Brussels carpet, 7½ yards by 5½ yards ; and a rug	<i>Bought by Harrison</i>	8	5	0
2	A Venetian carpet ; and a steel fender and fire-irons	<i>Agent</i>	1	9	0
3	A pair of crimson silk curtains	<i>Agent</i>	3	3	0
4	A small mahogany table, with a drawer ; and a reading-desk	<i>Nathan</i>	5	0	0
5	A mahogany Pembroke table	<i>Nathan</i>	1	1	0
8	A Japan coffer—metal bound, on stand	<i>Zimmerman</i>	10	10	0
11	A mahogany easy chair, covered with leather	<i>Paxton</i>	6	15	0
12	A handsome mahogany washhand-stand, to shut up	<i>Hon. R. Cavendish</i>	11	10	0
13	A capital mahogany library table, with numerous drawers, the top inlaid with various woods, and brass handles	<i>J. Richards, Esq.</i>	15	0	0
14	A chimney glass	<i>Walesby</i>	2	4	0
14a	A telescope	<i>T. Beards, Esq.</i>	1	16	0
14b	A telescope	<i>A. Fraser, Esq.</i>	1	4	0
14c	An easy chair	<i>Blundell</i>	2	7	0
15	A settee for an invalid, with printed cotton cover	<i>Agent</i>	9	10	0
16	A circular library table, with drawers	<i>I. Wallis, Stoke Newington</i>	4	8	0
17	A high-back chair, covered with leather	<i>T. Paxton, Esq., Sedmonton, Hants</i>	2	4	0

THE STOWE CATALOGUE.

			£	s.	d.
18	A cabinet, with drawers of ebony and tortoiseshell	Walesby	6	15	0
21	A barometer and thermometer	G. Trant, Esq.	1	16	0
22	Two letter-weights, and a match-box	Agent	1	1	0
23	A lady's mahogany winged wardrobe, with drawers in the centre, and cupboards	Agent	16	16	0
25	A mahogany gun-stand	R. Oakley, Esq.	2	8	0
26	Four fishing-rods, a fly-box, and 2 bows	Zimmerman	3	6	0
26a	An air-gun, a spear, and numerous holsters	Walesby	1	3	0
26b	Six chairs	A. Fraser, Esq.	0	8	0

BILLIARD-ROOM.

27	A Brussels carpet, 7½ yards by 6 yards	Agent	10	15	0
28	A rug, and fender and fire-irons	Agent	2	12	0
29	Fourteen mahogany chairs	Agent	1	1	0
30	A round-back cane chair	Nathan	2	7	0
31	A reading chair, with desk	Nathan	5	0	0
32	An easy chair, covered with leather	Nathan	3	2	6
33	A full-sized billiard-table, cues, maces, balls, and 2 marking boards	C. T. Small, Esq., Northampton	11	0	6
36	A pair of lustres	Nathan	2	14	0
37	A mahogany bed-table	W. Green, Esq.	4	14	6
38	A leg rest, and a stool	Sir Harry Verney, Bart., M.P.	2	7	0
39	A mahogany writing-table	P. D. Pouncefort Duncombe, Esq.	4	4	0
39a	A low book-case, of mahogany	Zimmerman	4	8	0
39b	A pair of silk curtains, and tapestry drapery	Agent	7	0	0
39c	An inkstand; a pair of sarcophagi; and 2 whips	Town and Emanuel	2	10	0
40	A billiard-table, cues, and maces	Agent	4	14	6
41	Four bows	Agent	1	6	0
42	Four ditto	Agent	0	18	0

HOUSEMAID'S ROOM.

43	An arm-chair; a glass; and—				
44	A table; a glass	King and Stone	0	10	6
These two lots were sold together.					
45	Eighteen japan trays; a pair of steps; 2 stools; 4 chairs; a table; and a horse	Alderman	0	4	0
46	Various tea china	Newman, of Dadford	0	15	0

# THE STOWE CATALOGUE.

## KITCHEN.

						£	s.	d.
47	A table, with drawers	.	.	.	<i>Hon. R. Cavendish</i>	2	10	0
48	A meat-screen	.	.	.	<i>Sir Harry Verney, Bart., M.P.</i>	0	9	0
49	A ditto, with hot closet	.	.	.	<i>Agent</i>	0	12	0
50	A table, and 4 chairs	.	.	.	<i>Summerfield</i>	0	9	0
51	A marble mortar and pestle	.	.	.	<i>Nathan</i>	0	13	0
52	A smaller ditto ; and a chopping-block	.	.	.	<i>Agent</i>	1	18	0

## COPPERS.

53	Eight stew-pans	.	.	.	.	<i>Agent</i>	2	9	0
54	Eight ditto	.	.	.	.	<i>Zimmerman</i>	1	19	0
55	Eight ditto	.	.	.	.	<i>Town and Emanuel</i>	2	4	0
56	Eight ditto	.	.	.	.	<i>Zimmerman</i>	2	9	0
57	Eight ditto	.	.	.	.	<i>T. Beards, Esq.</i>	2	10	0
58	Eight ditto	.	.	.	.	<i>Zimmerman</i>	3	13	0
59	Seven ditto ; and 3 oval	.	.	.	.	<i>Nathan</i>	2	2	0
60	Three oval ditto ; and 4 small stock-pots	.	.	.	.	<i>Zimmerman</i>	2	0	0
61	A large stock-pot ; 4 smaller ; and 2 bowls	.	.	.	.	<i>Zimmerman</i>	2	19	0
62	A stock-pot ; a turbot kettle ; and a fish kettle	.	.	.	.	<i>Zimmerman</i>	3	11	0
63	A similar lot	.	.	.	.	<i>Zimmerman</i>	3	0	0
64	A similar lot	.	.	.	.	<i>Agent</i>	2	12	0
65	A stock-pot ; a fish kettle ; and 3 sauté pans	.	.	.	.	<i>Zimmerman</i>	1	0	0
66	A fish kettle ; 2 sauté pans ; and 2 baking sheets	.	.	.	.	<i>Harrison</i>	1	9	0
67	Two baking sheets ; 2 sauté pans ; and 18 moulds	.	.	.	.	<i>E. Churchill, Esq.</i>	1	13	0
68	Eighteen moulds	.	.	.	.	<i>Nathan</i>	2	6	0
69	Twenty-three tin moulds ; 7 spits ; 1 cradle ; 14 cook-holds ; 29 skewers ; 5 forks ; ladles, &c.	.	.	.	.	<i>E. Churchill, Esq.</i>	1	1	0
69 <sup>a</sup>	Various moulds, &c.	.	.	.	.	<i>Nathan</i>	3	7	0
69 <sup>b</sup>	Forty-two tin plates ; a bell, &c.	.	.	.	.	<i>J. Richards, Esq.</i>	1	18	0
72	Two pairs of steps ; 2 coat-horses ; and a table	.	.	.	.	<i>T. Beards, Esq.</i>	0	13	0

## LAUNDRY.

73	A baker's patent mangle	.	.	.	.	<i>Harrison</i>	9	9	0
74	A two-flap wainscot table ; 3 chairs ; and 3 clothes-horses	.	.	.	.	<i>W. Alderman, of Stowe</i>	0	8	0

THE STOWE CATALOGUE.

			£	s.	d.
75	Two tables ; 4 stools ; 3 clothes-horses ; and 4 baskets .	<i>Agent</i>	0	7	0
76	An oak table ; 2 arm-chairs ; 3 clothes-horses ; and 2 baskets	<i>A. Fraser, Esq.</i>	0	9	0

UPPER AND LOWER ROOMS, BREWHOUSE LODGE.

77	Seven chairs ; 2 tables ; a glass ; a jug ; and a basin	<i>W. Alderman</i>	0	5	0
78	Two tables ; a jug ; a basin ; 2 glasses ; 2 chairs ; and a washing-stand .	<i>Town and Emanuel</i>	0	12	0
80	A four-post bedstead and furniture ; a mattress ; and a feather-bed, bolster, and pillow . . . . .	<i>Summerfield</i>	3	0	0
81	A four-post bedstead and furniture ; a feather-bed, bolster, and 2 blankets .	<i>Ferguson, of Stowe</i>	2	0	0
82	A French bedstead ; and a feather-bed . . . . .	<i>Rose</i>	0	19	0
83	Two deal tables ; a jug ; a basin ; a glass ; a washing-stand ; and 3 chairs .	<i>Stanton, of Buckingham</i>	0	12	0
84	A four-post bedstead and furniture ; a mattress ; a feather-bed, bolster, and 3 blankets . . . . .	<i>W. A. Cooke, Esq.</i>	2	12	0
85	A four-post bedstead and furniture ; a palliasse . . . . .	<i>Agent</i>	0	11	0
87	A four-post bedstead and furniture ; and a feather-bed . . . . .	<i>Dodd</i>	1	17	0
88	A feather-bed ; and 3 blankets . . . . .	<i>Harrison</i>	1	10	0
89	A large doll's house, with 8 rooms furnished . . . . .	<i>Walesby</i>	3	16	0
90	Two mahogany arm-chairs, with cane backs and seats . . . . .	<i>Agent</i>	2	11	0
91	A mahogany arm-chair ; 4 others ; and a cupboard . . . . .	<i>Alderman</i>	0	15	0
92	A wainscot chest of five drawers ; and a two-flap table . . . . .	<i>Stanton</i>	1	1	0
93	A mahogany two-flap table ; a glass ; and a mahogany bidet . . . . .	<i>Evelyn</i>	1	3	0
94	A painted washing-stand ; a jug and basin ; a foot-pan and can ; a fender and fire-irons ; and a coal-scuttle . . . . .	<i>Evelyn</i>	1	1	0
95	A tent bedstead and furniture ; a feather-bed, bolster, and pillow ; and 3 blankets . . . . .	<i>Tooley, of Stowe</i>	3	12	0
96	A mahogany cupboard ; a washing-stand, ewer, and basin ; a stool ; and a bidet . . . . .	<i>A. Fraser, Esq.</i>	3	11	0
97	A table ; a glass ; and 4 chairs ; and—				
98	A mahogany night-table ; and a bidet . . . . .	<i>Rose</i>	1	8	0
	These two lots were sold together.				
99	A deal table ; a glass ; an arm-chair ; and a fender and fire-irons	<i>Stanton</i>	0	15	0
100	A table, with marble slab ; a jug and basin ; a foot-pan and can ; and 4 pieces of Brussels carpet . . . . .	<i>T. Beards, Esq.</i>	1	0	0

THE STOWE CATALOGUE.

HOSPITAL ROOM.

		£	s.	d.
101	A four-post bedstead and furniture ; a mattress, and a feather-bed .			
	<i>Port, of Buckingham</i>	1	16	0
102	A feather-bed, bolster, and pillow . . . . .	<i>West</i>	3	0 0
103	A ditto, and pillow . . . . .	<i>Agent</i>	2	5 0
105	A couch ; a mattress ; a feather-bed ; and a pillow .	<i>Evelyn</i>	1	9 0
106	A feather-bed ; and a pillow . . . . .	<i>Agent</i>	1	13 0
107	A feather-bed . . . . .	<i>Agent</i>	1	6 0
108	A ditto . . . . .	<i>Port</i>	0	16 0
109	A ditto ; and 1 other . . . . .	<i>Liddington</i>	1	6 0
110	A deal table ; an invalid chair ; 2 others ; a mahogany table ; a glass ; and 3 pieces of carpet . . . . .	<i>Evelyn</i>	1	14 0
111	A painted cabinet, with folding doors ; and 5 prints .	<i>Walesby</i>	1	4 0
112	A japan cabinet, with ten drawers .	<i>Hon. R. Cavendish</i>	1	15 0
113	A cabinet, with ten drawers, and a door fronted with tortoiseshell	<i>Dodd</i>	1	18 0
114	A cabinet, with six drawers . . . . .	<i>Harrison</i>	1	10 0
115	A cabinet, with twelve drawers, fronted with tortoiseshell, and folding doors inlaid, on a stand . . . . .	<i>Dodd</i>	5	5 0
116	A japan cabinet, with ten drawers . . . . .	<i>Harrison</i>	1	15 0
117	The companion cabinet, on a carved and gilt stand .	<i>Agent</i>	3	10 0
118	A cabinet, with ten drawers, and a door partly fronted with jasper	<i>Dodd</i>	1	3 0
119	An oak cabinet, on a stand, the door and drawers fronted with marqueterie .	<i>Agent</i>	2	12 0
120	A japan cabinet, with ten drawers, on a stand	<i>Sir Harry Verney, Bart., M.P.</i>	0	16 0

Amount realised by Thirty-seventh Day's Sale £321 : 15 : 6.

## THE THIRTY-EIGHTH DAY'S SALE

THURSDAY, OCTOBER 5.

### WARD ROOM.

			s.	s.	d.
121	Two carved pier-glass frames; 2 brackets; and a quantity of figures—some of them gilt—carved in wood	<i>Bought by Town and Emanuel</i>	2	12	0
122	A pair of girandoles, with porcelain flowers; and various others—in or-molu	<i>Town and Emanuel</i>	3	8	0
123	A brass rail fence; a pair of candlesticks; and a quantity of pieces of brass-work	<i>Harrison</i>	2	12	0
124	A tortoiseshell cabinet; 2 mahogany stands; and 2 pole-screens	<i>Agent</i>	2	0	0
125	Eighteen frames—some glazed	<i>W. Stowe, Esq.</i>	0	5	0
126	A nest of drawers; 3 marble slabs; and 2 sheets of plate glass—one silvered	<i>Agent</i>	1	19	0
127	Forty-one Chinese drawings—strained; 5 views of Antigua; and 2 sketches of flowers	<i>Walter</i>	2	2	0
128	A camera-obscura; 2 bidet frames; 2 cushions; and various boxes	<i>Walesby</i>	1	2	0
129	A pair of tapestry curtains, with subjects after Teniers—13 feet high and 8 feet 6 inches wide	<i>Lord Nugent</i>	8	12	0
130	Various moreen and other curtains	<i>Zimmerman</i>	0	19	0
131	Three pieces of holland damask for carpets	<i>Harrison</i>	5	2	6
132	Two pieces of velvet; a pair of bell-pulls; and 2 pieces of yellow cloth	<i>Town and Emanuel</i>	1	16	0
133	A quantity of fringe and gimp; and pieces of damask	<i>Agent</i>	1	2	0
131	Sixty-three covers for stools; 11 pieces of bordering; and a housing	<i>Agent</i>	7	10	0
135	Three pieces of Kidderminster carpet; and a piece of Brussels	<i>King and Stone</i>	3	3	0

THE STOWE CATALOGUE.

		<i>£</i>	<i>s.</i>	<i>d.</i>
136	A quantity of pieces of moreen, dimity, and pink satin . . . . .	<i>Agent</i>	2	2 0
137	A palampore; a curtain of the same pattern; and 11 pieces of needlework <i>T. Beards, Esq.</i>		1	1 0
138	A quilt; a bed-cover; a pillow; and bolster-cases, of white satin . . . . . <i>Clements</i>		3	3 0
139	A carved and gilt picture frame—5 feet by 4 feet 2 inches; a small ditto; and 4 others . . . . .	<i>Town and Emanuel</i>	6	16 6
140	A piece of yellow-ribbed silk—22 yards . . . . .	<i>Hennell</i>	3	0 0
141	A piece of crimson silk; a piece of Indian silk; and a satin cover . . . . . <i>P. Box, Esq.</i>		1	15 0
142	Three pieces of striped crimson velvet—6 yards; and 3 pieces of plain velvet—7 yards . . . . .	<i>Rose</i>	1	19 0
144	Two mahogany bed-posts; a bedstead; and various cornices . . . . .	<i>Brown</i>	1	0 0
145	A six-leaf screen; 4 fenders; 2 sets of fire-irons; and a deal chest of drawers <i>Rose</i>		0	7 0
147	A door, covered with baize; 3 tables; 2 stools; 4 chairs; and 4 fenders <i>Liddington</i>		0	8 0
148	A mahogany night-table; an arm-chair; and a pier-glass—in three plates . . . . . <i>Town and Emanuel</i>		1	9 0
149	Various pieces of needlework; and curtain cords—in a box . . . . .	<i>Walter</i>	1	1 0
150	A pier glass—in three plates, with slips . . . . .	<i>Town and Emanuel</i>	7	0 0
151	A ditto—in two plates . . . . .	<i>Town and Emanuel</i>	3	3 0
152	A ditto . . . . .	<i>Town and Emanuel</i>	3	0 0
153	Three frames, with pieces of looking-glass; 1 other frame; a glass, with four plates; and another, with three plates . . . . .	<i>Town and Emanuel</i>	5	11 0
154	A pair of register stoves, with steel fronts—36 inches and 34 inches wide . . . . . <i>Agent</i>		1	13 0
155	Seventeen copper stew-pans; 3 ladles; 6 moulds; and 36 odd covers . . . . . <i>W. Fox</i>		2	14 0
156	A portable kitchen; and various tin ware . . . . .	<i>Rose</i>	0	11 0
156*	A large blanket . . . . .	<i>Brown</i>	1	11 0
157	A large rug . . . . .	<i>Hennell</i>	1	9 0
158	A cabinet—inlaid with mother-o'-pearl; and a glazed case—on mahogany stand . . . . .	<i>Rev. W. T. Eyre, Padbury</i>	2	19 0
159	Four Raffaele ware dishes—imperfect . . . . .	<i>Walter</i>	1	2 0
160	A mahogany knee-hole table, with drawers; and a japan chest of drawers . . . . . <i>J. Brown, of Towcester</i>		4	14 0
161	Forty Chinese paintings—on glass—framed . . . . .	<i>Walter</i>	3	7 0
162	Fourteen frames—some glazed; and 20 mahogany frames—glazed . . . . .	<i>Agent</i>	1	8 0
163	Rubens and Vandyck—plaster casts; a guitar; and 4 Chinese figures . . . . .	<i>Harrison</i>	2	0 0

THE STOWE CATALOGUE.

			£	s.	d.
164	A cutting press; a quantity of boards and chair-back screens; and some painted scenery	R. Chandler	0	12	0
165	Some pieces of blue silk damask, and other parts of curtains	Town and Emanuel	3	16	0
166	A pair of carved and gilt settees; and 1 other	Town and Emanuel	5	0	0
167	A very large mahogany settee, the backs and seats covered with leather	J. H. Cowley, Esq.	1	14	0
168	A large parcel of gimp, needlework, and curtain fringe	Agent	4	4	0
169	A large quantity of paper-hanging	Clements	3	8	0
170	A large parcel of bed furniture, satin covers, &c.	Agent	4	9	0
171	A brass portable bedstead—in a case	Lord Nugent	4	6	0
172	Parts of a glass chandelier—in a case	Agent	1	16	0
174	A mahogany stand for portfolios; a portable water-closet; and a table	Davis	4	4	0
175	Two bed-chairs; 2 gout stools; 2 tables; a walnut-tree stand; and a night-table	W. Stowe, Esq.	1	1	0
176	A very large carved sofa, stuffed with horsehair	T. Swain, Esq.	2	0	0
177	An old fashioned carved and gilt sofa, stuffed and covered with crimson and white satin damask, with a seat at each end	Richardson	6	0	0
178	Two needlework bed-covers; and a moreen bed furniture	Agent	1	13	0
179	Seven pieces of Utrecht velvet; and some draperies	Agent	6	2	6
180	Various white and crimson moreen curtains	Richardson	3	3	0
181	Six fenders; and a quantity of ruffraff	Hailey	1	3	0
181a	Various	Hailey	1	13	0
181b	Various	Agent	3	6	0
182	An old carpet, of Persian velvet; and 2 pieces of crimson drugget	Russell, of Brackley	2	12	0
183	An Axminster carpet—6 yards by 4½ yards	Agent	5	15	0
184	An old Turkey carpet	J. Brown	2	12	0
185	An Axminster carpet—6 yards by 4 yards	P. Box, Esq.	5	5	0
186	A carved and gilt pier-table; and the Apollino—in plaster, gilt	P. Box, Esq.	4	0	0
187	Three mattresses; 3 cushions; and a feather-bed	Hailey	3	8	0
188	Two rolls of Brussels carpet, of marble pattern—about 85 yards	Hailey	20	0	0
189	A model of a boat	Agent	1	11	0
190	A tin hip-bath; and a shower-bath	Richardson	1	10	0
191	A tin bath	Harrison	2	2	0
192	Two holland blinds; various poles; part of a French bedstead; and 3 baths	W. Stowe, Esq.	0	5	0
193	A microscope; and a case of objects	Harrison	8	15	0
194	A ditto; and ditto	Harrison	3	13	0
195	A microscope; and a camera-obscura	Harrison	3	14	0



# THE STOWE CATALOGUE.

			<i>£</i>	<i>s.</i>	<i>d.</i>
196	An electrifying machine; and an air-pump . . . . .	<i>Walesby</i>	2	2	0
197	An electrifying machine; and various glass apparatus . . . . .	<i>Walesby</i>	2	11	6
198	An electrifying machine—in a case . . . . .	<i>Hennell</i>	2	6	0
199	A carpenter's magic lantern, with microscope—in a case . . . . .	<i>Hailey</i>	4	10	0
200	A magic lantern, and slides; and a camera-obscura . . . . .	<i>Agent</i>	9	9	0
201	A printing press; and a large quantity of type . . . . .	<i>R. Chandler</i>	8	18	6

This press was frequently used at Stowe, by the late Duke, for printing compositions of his own in prose and verse, of which a very small number of impressions, never exceeding twenty-five, was taken, for distribution among his friends. These productions of the Stowe press are consequently of extreme rarity; and upon the occasion of some theatrical amusements at Stowe, in 1838, the play-bills were printed there. On that occasion the ante-library was fitted up with scenery, which, with an extensive wardrobe of dresses, was purchased, many years since, at the sale of the late Margravine of Anspach's effects at Brandenburg House.

202	A model of a Chinese junk; and some pieces of Chinese wood carving . . . . .	<i>Richardson</i>	1	3	0
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This model was brought from China by Captain Nevill, R.N.

204	Three glazed cases; and a glazed sash . . . . .	<i>P. Box, Esq.</i>	2	2	0
206	A copperplate printing press . . . . .	<i>R. Chandler</i>	5	7	6
207	Two tables; 9 chairs; and sundry tin lamps, and swords . . . . .	<i>Agent</i>	0	18	0
209	A marquee; and—				
210	A ditto . . . . .	<i>Lady Glamis</i>	3	0	0

These two lots were sold together.

211	A ditto . . . . .	<i>J. Brown</i>	0	11	0
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# WEST WING.

219	A painted wash-stand, ewer, and basin; brush and sponge trays; 2 foot-pans; a can; and a mahogany bidet . . . . .	<i>A. George, Esq.</i>	1	18	0
220	A mahogany night-table; a painted wash-stand; a jug; a basin; and a soap-dish . . . . .	<i>T. Beards, Esq.</i>	1	9	0
221	A seraphine, by Green—in rosewood case . . . . .	<i>Walesby</i>	14	14	0
222	A mahogany four-post bedstead, with chintz furniture; a palliase; and 2 window-curtains . . . . .	<i>Alderman</i>	3	3	0
223	A feather-bed, bolster, and 2 pillows . . . . .	<i>J. Bowker, Esq.</i>	5	15	0
224	A wool matrass; 4 blankets; and a counterpane . . . . .	<i>Agent</i>	2	11	0
225	A wire fender; fire-irons; a guard; a kettle; and coal-box; and some pieces of Brussels carpet . . . . .	<i>T. Beards, Esq.</i>	1	6	0
226	A sofa, with chintz cover . . . . .	<i>West</i>	1	11	0
227	A painted wash-stand, ewer, and basin; brush and soap trays; 2 bottles and tumblers; a foot-pan, and can; and 3 pieces of oil-cloth . . . . .	<i>Russell</i>	1	17	0

THE STOWE CATALOGUE.

			£	s.	d.
228	A mahogany winged wardrobe, with drawers, and folding doors	<i>Russell</i>	16	16	0
229	A mahogany chest of seven drawers	<i>J. Greaves, Esq.</i>	5	17	6
230	A chair, covered with needlework; 4 ditto, with cotton covers; and 1 other	<i>Rev. R. Montgomery, Holcott</i>	2	4	0
231	A mahogany table; a dressing-glass; a stool; and a small table	<i>Harrison</i>	1	10	0
232	A satinwood writing-table, with rising top; and a chimney glass—in mahogany frame	<i>Agent</i>	5	2	6
233	A painted dressing-table; a book-shelf; and a mahogany night-table	<i>Harrison</i>	1	18	0
234	A tea-pot, and 2 cups—blue and white; 2 candlesticks; 2 japan boxes; an inkstand; and 4 prints—framed and glazed	<i>Town and Emanuel</i>	1	10	0

CARRIAGES AND HARNESS.

A.	A mail phaeton, with lamps and drag-chain	<i>Evelyn</i>	8	18	6
B.	A travelling chariot, with rumble	<i>Walesby</i>	7	7	0

This was the travelling carriage of the late Duchess of Buckingham. It was built only a few days before her death, at a cost of nearly £300, and has never been used since that event.

C.	A phaeton, with rumble	<i>Wilmore, of Stowe</i>	5	7	6
D.	A phaeton, with 2 poles for ponies or horses	<i>Zimmerman</i>	10	0	0
E.	An invalid chair	<i>Lady Grenville</i>	15	15	0
F.	A britska, with rumble	<i>Agent</i>	4	12	6
G.	A pony phaeton	<i>Agent</i>	2	2	0
H.	A capital shooting omnibus	<i>Harrison</i>	24	13	6
I.	An old invalid chair	<i>Agent</i>	1	8	0
K.	Two sets of four-horse bars; 3 drag-chains; and 3 lamps; and—				
L.	A pair of pony harness	<i>Walesby</i>	1	12	0

These two lots were sold together.

M.	A ditto	<i>C. Bennett</i>	5	10	0
N.	A pair horse harness; and—				
O.	Various old harness, and bridles	<i>Harper</i>	0	10	8

These two lots were sold together.

P.	Two saddles	<i>Zimmerman</i>	1	13	0
Q.	A pair horse harness, and some traces	<i>Mold</i>	1	17	0
R.	Two pony saddles and bridles	<i>W. Kirby, Esq., Buckingham</i>	1	5	0
S.	Various white horse-nets, in a box	<i>Zimmerman</i>	0	9	0

THE STOWE CATALOGUE.

STABLES.

		£	s.	d.
<i>T.</i>	A four-post bedstead and furniture ; a mattress ; a bed, bolster, and pillow ; 3 blankets ; and a coverlid . . . . .	<i>Liddington</i>	3	0 0
<i>U.</i>	A chest of drawers ; a table ; 2 chairs ; a clock ; and a fender . . . . .	<i>Clements</i>	2	13 0
<i>V.</i>	A four-post bedstead and furniture ; a mattress ; a bed, bolster, and pillow ; and 3 blankets . . . . .	<i>West, of Silverstone</i>	3	5 0
<i>W.</i>	Two chests of drawers ; 3 tables ; and 2 chairs . . . . .	<i>T. Alderman</i>	0	10 0
<i>X.</i>	A bedstead ; and a bed, bolster, and pillow . . . . .	<i>Liddington</i>	1	16 0
<i>Y.</i>	A bedstead ; and a bed . . . . .	<i>Clements</i>	1	8 0
<i>Z.</i>	A bedstead ; a bed, bolster, and pillow ; and 3 blankets . . . . .	<i>Clements</i>	2	10 0
<i>Aa.</i>	Two bedsteads ; a bed, bolster, and pillow ; and a mattress . . . . .	<i>Clements</i>	2	0 0
<i>Bb.</i>	A bed, bolster ; 3 blankets ; coverlid ; and a bedstead . . . . .	<i>Tooley</i>	2	4 0

Amount realised by Thirty-eighth Day's Sale £459 : 5.

# THE THIRTY-NINTH DAY'S SALE.

FRIDAY, OCTOBER 6.

## WEST ROOMS.

			<i>£</i>	<i>s.</i>	<i>d.</i>
235	A Brussels carpet; fender and fire-irons; a guard; and a coal-box				
		<i>Bought by Walesby</i>	1	10	0
236	A mahogany table, with two drawers; a deal table; and a mahogany stool				
		<i>Town and Emanuel</i>	1	19	0
237	A hip bath	<i>Lady Glamis</i>	1	2	0
238	A chest of five drawers	<i>Lawrence</i>	0	12	0
239	Seven carriage-boxes	<i>Agent</i>	1	1	0
240	A Brussels carpet—planned; 2 chairs; and a deal table	<i>T. Swain, Esq.</i>	1	12	0
241	A japan box—on stand; a mahogany box; and 1 other	<i>Hon. R. Cavendish</i>	2	4	0
242	A mahogany four-box bedstead, with chintz furniture; and 2 window-curtains	<i>Mrs. Dewes, Buckingham</i>	3	6	0
243	Two hair mattresses	<i>Walesby</i>	3	12	0
244	A wool mattress	<i>Agent</i>	2	14	0
245	A bolster; 2 pillows; and a down pillow	<i>Agent</i>	2	0	0
246	A Brussels carpet—planned; and a rug	<i>Harrison</i>	8	15	0
248	A mahogany winged wardrobe, with seven drawers, and folding-doors	<i>A. Roberts, Esq.</i>	18	0	0
249	Three blankets	<i>Agent</i>	1	16	0
250	Three ditto	<i>Stanton</i>	1	11	0
251	A Marseilles quilt	<i>Agent</i>	0	15	0
252	A counterpane	<i>Agent</i>	0	11	0
253	A rosewood commode, with green marble slab, folding doors under, with ornaments of or-molu	<i>P. Box, Esq.</i>	16	5	6

THE STOWE CATALOGUE.

		£	s.	d.
254	A mahogany chest of seven drawers . . . . .	<i>Agent</i>	6	7 6
255	A sofa, with chintz cover ; and two bolsters . . . . .	<i>West</i>	1	7 0
256	A capital mahogany patent water-closet . . . . .	<i>Town and Emanuel</i>	6	10 0
257	A mahogany night-table ; 2 fire-screens ; and a small mahogany table . . . . .	<i>E. Stone</i>	1	6 0
258	Two chairs, covered with needlework ; and a larger ditto	<i>Rev. W. T. Eyre</i>	2	6 0
259	Two arm-chairs, with printed cotton covers ; and 3 others	<i>J. Richards, Esq.</i>	0	17 0
260	A pier-glass—in white and gold frame . . . . .	<i>Town and Emanuel</i>	3	15 0
261	Two japan toilette-boxes ; 2 small boxes, each with three drawers ; 2 japan taper candlesticks ; and 2 others . . . . .	<i>Town and Emanuel</i>	2	19 0
263	A box, with slabs of pietre commesse, of birds, fruits, and flowers . . . . .	<i>Town and Emanuel</i>	9	9 0
264	A pair of leaf-shaped Chelsea dishes . . . . .	<i>H. R. Forster</i>	2	10 0
265	An enamel bowl ; 2 match-pots ; 2 Dresden saucers ; and a pair of candlesticks . . . . .	<i>P. Box, Esq.</i>	1	8 0
266	A clock, contained in a glass vase, supported by a figure of Cupid on a globe . . . . .	<i>Walesby</i>	4	4 0
267	Interior of an abbey—a drawing framed and glazed . . . . .	<i>Nathan</i>	4	12 6
268	A japan coffer, on stand ; and a small mahogany table	<i>Hon. R. Cavendish</i>	4	6 0
269	A small mahogany writing-table ; a stool ; and a small glass	<i>Agent</i>	4	8 0
270	A mahogany table ; and a glass . . . . .	<i>P. Box, Esq.</i>	1	2 0
271	A rosewood box—on stand, inlaid with brass . . . . .	<i>Agent</i>	5	0 0
272	A French bedstead, and chintz furniture ; a mattress, bolster, and 2 pillows ; and 2 pairs of chintz window-curtains, and draperies	<i>A. Robarts, Esq.</i>	5	5 0
273	A Brussels carpet—planned ; a rug ; and a piece of matting	<i>Harrison</i>	9	0 0
274	A mahogany winged wardrobe, with folding doors, and seven drawers . . . . .	<i>A. Robarts, Esq.</i>	17	17 0
275	A capital mahogany wash-stand, with marble top, and two drawers under ; 2 basins and ewers ; a bottle and two tumblers ; 2 brush and soap trays ; and a foot-pan . . . . .	<i>A. Robarts, Esq.</i>	13	13 0
276	A wire fender and fire-irons ; a guard ; and a kettle . . . . .	<i>Harrison</i>	1	5 0
277	A mahogany chest of five drawers . . . . .	<i>Harrison</i>	5	12 6
278	A walnut library table, with four drawers . . . . .	<i>Harrison</i>	5	5 0
279	A mahogany arm-chair, with printed cotton cover	<i>A. Robarts, Esq.</i>	0	10 6
280	An arm-chair, covered with needlework . . . . .	<i>E. Stone</i>	2	16 0
281	Two chairs, covered with needlework . . . . .	<i>Agent</i>	1	1 0
282	A marqueterie chest of two drawers, with or-molu mouldings, and marble slab . . . . .	<i>Harrison</i>	7	7 0
283	A square table, of blackwood, with green marble slab, and or-molu mouldings . . . . .	<i>Redfern</i>	7	2 6

THE STOWE CATALOGUE.

		£	s.	d.
284	A mahogany two-flap table, with drawers, and two silk covers <i>T. Swain, Esq.</i>	2	12	0
285	A small circular rosewood table ; and an inkstand, with two glasses . <i>G. Gay, Esq., Biddlesden Park</i>	4	0	0
286	A cheval-glass, in mahogany frame . . . . . <i>Hon. R. Cavendish</i>	6	0	0
288	A pier-glass, in gilt frame . . . . . <i>Town and Emanuel</i>	7	7	0
289	A mahogany bed-step . . . . . <i>A. Roberts, Esq.</i>	1	16	0
290	A mahogany table, with two drawers ; a foot ottoman ; and a screen, with needlework mount . . . . . <i>E. Stone</i>	1	8	0
291	Six painted chairs ; 2 towel-horses ; a stool, covered with needlework ; and a mahogany horse . . . . . <i>G. Gay, Esq.</i>	2	0	0
292	Two mahogany receptacles for china, to attach to a wall . . . . . <i>P. Box, Esq.</i>	2	15	0
293	A mahogany table, with doors enclosing drawers ; and a ditto, with two drawers . . . . . <i>Nathan</i>	3	1	0
294	A bracket clock, by Cumming . . . . . <i>King and Stone</i>	8	15	0
295	A vase, with a subject from Cowper ; and 3 other vases . . . . . <i>Agent</i>	8	18	6
296	Four cups and saucers ; a teapot ; 2 jars and covers ; 2 saucers ; and a pair of candlesticks . . . . . <i>Agent</i>	4	14	6
297	A pair of leaf-shaped Chelsea dishes ; and 1 other . . . . . <i>H. R. Forster</i>	2	12	6
298	A jar ; 2 cups ; 2 basins ; a basin and stand ; a bottle ; a large cup ; and a plate—blue and white . . . . . <i>Harrison</i>	2	6	0
299	A toilet glass—mahogany frame ; and a small rosewood table . . . . . <i>Nathan</i>	3	17	6
300	A pair of octagonal boxes . . . . . <i>Town and Emanuel</i>	2	2	0
301	A picture, with a clock . . . . . <i>Rev. W. Andrewes</i>	5	5	0
302	A four-post bedstead, chintz furniture ; a palliasse, and 2 window-curtains . . . . . <i>Town and Emanuel</i>	3	10	0
303	A feather-bed, bolster, and 2 pillows . . . . . <i>A. Hayward, Esq.</i>	5	12	0
304	Three blankets, and a counterpane . . . . . <i>W. Sharpe</i>	2	4	0
305	A piece of Brussels carpet ; and a hearth-rug ; and—			
306	A guard . . . . . <i>Salmon</i>	4	10	0
These two lots were sold together.				
307	A mahogany wardrobe, with folding doors, and four drawers under . . . . . <i>Nathan</i>	9	0	0
308	An upright piano, by Stoddart . . . . . <i>Clements</i>	3	3	0
This piano formerly belonged to the late Duchess of Buckingham.				
309	A mahogany chest of five drawers . . . . . <i>Agent</i>	4	14	6
310	A painted wash-stand ; 3 basins and jugs ; bottle and tumbler ; and a foot-pan and can . . . . . <i>Harrison</i>	1	16	0
311	A mahogany table and glass . . . . . <i>The Misses Yardley</i>	0	13	0
312	A cabinet—on stand ; an inkstand ; and a stool . . . . . <i>Town and Emanuel</i>	4	0	0
313	A pier-glass—in gilt frame . . . . . <i>Town and Emanuel</i>	5	0	0

THE STOWE CATALOGUE.

314	A mahogany bidet ; a night-table ; and a painted dressing-table	<i>Harrison</i>	£	s.	d.
315	An arm-chair ; 1 smaller ; and 3 other chairs	<i>J. Richards, Esq.</i>	2	12	0
			1	0	0

PASSAGE.

316	The oil-cloth—planned ; and a coal-box	<i>Harrison</i>	2	10	0
317	A mahogany table, with marble slab	<i>J. T. Pinckard, Esq.</i>	2	0	0
318	An eight-leaf japanned screen	<i>Hon. R. Cavendish</i>	22	1	0

FROM THE GARDENS.

328	Two benches	<i>J. T. Pinckard, Esq.</i>	2	4	0
329	Two ditto	<i>G. Christie, Esq.</i>	3	0	0
330	Four iron garden chairs	<i>Rev. W. Andrewes</i>	3	0	0
331	A pair of green China garden seats	<i>Agent</i>	1	13	0
332	A pair of China garden seats	<i>Lady Glamis</i>	1	14	0
333	A pair of green ditto	<i>Davis</i>	1	13	0
334	A pair of blue and white China flower-stands	<i>Rev. W. Andrewes</i>	4	4	0
335	A pair of ditto	<i>Lady Glamis</i>	3	5	0
336	A pair of enamelled China garden seats	<i>Agent</i>	6	6	0
337	A pair of ditto	<i>Town and Emanuel</i>	7	0	0
338	Four benches	<i>J. T. Pinckard, Esq.</i>	2	4	0
339	Three ditto ; and 2 chairs	<i>Agent</i>	0	13	0
340	A stool ; and 4 chairs	<i>Lady Glamis</i>	0	13	0
341	A pair of round-back mahogany chairs, with cane seats	<i>T. Beards, Esq.</i>	3	3	0
342	Two small tables, with marble slabs	<i>P. Box, Esq.</i>	4	5	0
343	A set of library steps—in mahogany case ; and a lapidary's wheel	<i>Tennant</i>	3	18	0
344	A pair of landscapes—in pietre dure—framed	<i>Walesby</i>	3	3	0
345	A library chair, with cane seat and back	<i>Agent</i>	1	7	0

NORTH PORTICO.

346	A pair of red granite Campagna-shaped vases and pedestals	<i>W. Wakeford Attree, Esq.</i>	36	0	0
347	A pair of benches	<i>Agent</i>	0	12	0

WEST COLONNADE.

348	A marble bust of Augustus—on wooden terminal pedestal	<i>W. Wakeford Attree, Esq.</i>	5	5	0
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THE STOWE CATALOGUE.

			£	s.	d.
349	A pair of artificial stone vases, with masks and festoons	Mark Philips, Esq.	7	0	0
350	A marble bust of Hadrian, with coloured drapery	Lady Glamis	7	7	0
351	A ditto of Lucius Verus	Lady Glamis	5	10	0
352	A pair of female marble busts—on wooden pedestals	Mark Philips, Esq.	10	0	0
353	A bust of Faustina	Davis	4	10	0
354	A pair of artificial stone vases and pedestals	Lady Glamis	5	5	0
355	A pair of small marble busts	Lady Glamis	2	2	0

WEST SCREEN.

357	Two marble busts	Lady Glamis	3	5	0
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EAST SCREEN.

358	Two marble busts	Lady Glamis	3	0	0
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EAST COLONNADE.

359	A marble bust—on wooden pedestal	Lady Glamis	2	8	0
360	A pair of artificial stone vases, with festoons and pedestals	A. Hayward, Esq.	6	6	0
361	A male and female marble bust, with coloured marble draperies, on wooden pedestals	Lady Glamis	6	10	0
362	Julius Cæsar; and a female bust—on ditto	Lady Glamis	11	0	6
363	A pair of artificial stone vases—on pedestals	— Jones, Esq., Brackley	5	0	0
364	Hadrian—a marble bust—on wooden pedestal	W. Wakeford Attree, Esq.	4	14	6
365	A pair of small female busts	Lady Glamis	2	18	0
366	A pair of benches	Harrison	0	18	0
366*	A Roman bust	Lady Glamis	4	6	0

Amount realised by Thirty-ninth Day's Sale £540:6:6.



## THE LAST DAY'S SALE.

**SATURDAY, OCTOBER 7.**

**LINEN, &c.**

		<i>Bought by</i>	£.	s.	d.
367	Two damask table-cloths, 6 yards long	Commission Agent	2	0	0
368	Two ditto . . . . .	Agent	2	6	0
369	Two ditto . . . . .	Harper	1	19	0
370	Two ditto . . . . .	Agent	2	8	0
371	Two ditto . . . . .	Agent	4	6	0
372	Two ditto . . . . .	Agent	3	5	0
373	Two ditto . . . . .	Agent	3	15	0
374	Two ditto, 5 yards long . . . . .	Harrison	2	19	0
375	Two ditto . . . . .	Agent	4	16	0
376	Two ditto . . . . .	Agent	4	4	0
377	Two ditto . . . . .	Agent	2	8	0
378	Three ditto, $4\frac{1}{2}$ yards long . . . . .	Agent	7	0	0
379	Three ditto, 4 yards long . . . . .	W. Sharpe	3	8	0
380	Three ditto . . . . .	Agent	5	15	0
381	Three ditto . . . . .	Agent	4	6	0
382	Four table-cloths . . . . .	Agent	3	12	6
383	Four ditto . . . . .	E. Stone	8	0	0
384	Four ditto . . . . .	T. Beards, Esq.	2	6	0
385	Four ditto . . . . .	E. Stone	2	10	0
386	Four ditto . . . . .	Walesby	0	12	0
387	Four ditto . . . . .	Walesby	0	17	0
388	Four ditto . . . . .	Coleman	2	0	0
389	Four ditto . . . . .	J. Brown	1	0	0

THE STOWE CATALOGUE.

							£	s.	d.
390	Four table-cloths . . . . .	Harrison	2	2	0				
391	Four ditto . . . . .	Harrison	3	0	0				
392	Six ditto . . . . .	A. George, Esq.	1	10	0				
393	Six ditto . . . . .	Agent	2	0	0				
394	Six ditto . . . . .	Walesby	1	7	0				
395	Six ditto . . . . .	Walesby	0	17	0				
396	Six ditto . . . . .	Walesby	0	12	0				
397	Six ditto . . . . .	J. Brown	1	0	0				
398	Six ditto . . . . .	Holton	0	7	0				
399	Six ditto . . . . .	Tredwell	0	15	0				
400	Eight ditto . . . . .	Agent	0	5	0				
401	Eight ditto . . . . .	E. Stone	0	6	0				
402	Twenty-one tray-cloths and napkins . . . . .	Agent	2	2	0				
403	Six layovers, 3½ yards long . . . . .	Harrison	2	2	0				
404	Eighteen slips, 2 yards long . . . . .	Agent	5	5	0				
405	Thirty-two damask napkins, of one pattern . . . . .	Agent	3	10	0				
406	Four dozens of napkins—various . . . . .	Redfern	4	0	0				
407	Four ditto . . . . .	Agent	2	12	0				
408	Four ditto . . . . .	Agent	2	6	0				
409	Four ditto . . . . .	Agent	3	10	0				
410	Four ditto . . . . .	Agent	4	15	0				
411	Four ditto . . . . .	Agent	1	4	0				
412	Four ditto . . . . .	Agent	5	15	0				
412a	Six layovers, 3 yards long . . . . .	Harrison	3	10	0				
412b	Five ditto, 4 yards long . . . . .	Agent	3	10	0				
412c	Six ditto, 3 yards long . . . . .	Agent	3	18	0				
413	Four dozens of napkins—various . . . . .	Harper	1	13	0				
414	Four ditto . . . . .	Harrison	1	12	0				
415	Five ditto . . . . .	Harrison	6	8	0				
416	Four dozens and a half coarse napkins . . . . .	Harrison	1	3	0				
417	Two pairs of fine cambric state sheets; and 2 pairs of cambric pillow-cases, worked with flowers . . . . .	Agent	10	10	0				
418	Two pairs of fine linen sheets; and 2 pairs of cambric pillow-cases, worked with flowers . . . . .	Agent	5	12	6				
419	A pair of fine sheets; and 2 pairs of cambric pillow-cases, worked with flowers . . . . .	Agent	2	0	0				
420	Three pairs of fine holland sheets; and three pairs of pillow-cases . . . . .	Agent	5	7	6				
421	Two pairs of ditto; and 2 pairs of pillow-cases . . . . .	Agent	3	18	0				
422	Four pairs of ditto; and 4 pairs of pillow-cases . . . . .	Agent	5	7	6				
423	Four ditto; and ditto . . . . .	Agent	5	18	0				

THE STOWE CATALOGUE.

			s	d.	d.
424	Four pairs of sheets ; and 4 pairs of pillow-cases . . . . .	<i>Agent</i>	5	12	6
425	Four ditto ; and ditto . . . . .	<i>P. Box, Esq.</i>	5	5	0
426	Four ditto ; and ditto . . . . .	<i>Agent</i>	5	0	0
427	Four ditto ; and ditto . . . . .	<i>Harrison</i>	4	10	0
428	Four ditto ; and ditto . . . . .	<i>King and Stone</i>	4	10	0
429	Four ditto ; and ditto . . . . .	<i>P. Box, Esq.</i>	5	2	6
430	Four ditto ; and ditto . . . . .	<i>Agent</i>	5	0	0
431	Four ditto ; and ditto . . . . .	<i>Harper</i>	3	10	0
432	Four ditto ; and ditto . . . . .	<i>Agent</i>	4	6	0
433	Four ditto ; and ditto . . . . .	<i>J. Brown</i>	4	0	0
434	Four ditto ; and ditto . . . . .	<i>Tredwell</i>	3	0	0
435	Four pairs of coarse sheets and 4 pairs of pillow-cases . . . . .	<i>Harrison</i>	2	4	0
436	Four ditto ; and ditto . . . . .	<i>Agent</i>	2	12	6
437	Four ditto ; and ditto . . . . .	<i>Harrison</i>	2	10	0
437a	Six layovers . . . . .	<i>Agent</i>	3	3	0
437b	Three ditto, and 4 tray-cloths . . . . .	<i>Agent</i>	3	3	0
437c	A variety . . . . .	<i>Dagley, of Wotton</i>	1	12	0
438	Four pairs of coarse sheets, and 4 pairs of pillow-cases . . . . .	<i>J. Brown</i>	2	6	0
439	Four ditto ; and ditto . . . . .	<i>Agent</i>	2	18	0
440	Four ditto ; and ditto . . . . .	<i>Harrison</i>	2	4	0
441	Four ditto ; and ditto . . . . .	<i>Agent</i>	2	6	0
442	Four ditto ; and ditto . . . . .	<i>Agent</i>	2	11	0
443	Four ditto ; and ditto . . . . .	<i>Agent</i>	3	3	0
444	Four ditto ; and ditto . . . . .	<i>Agent</i>	2	12	0
445	Four ditto ; and ditto . . . . .	<i>Harrison</i>	2	12	0
446	Four ditto ; and ditto . . . . .	<i>P. Box, Esq.</i>	2	6	0
447	Four ditto ; and ditto . . . . .	<i>Agent</i>	3	6	0
448	Four ditto . . . . .	<i>Agent</i>	2	3	0
449	Four ditto . . . . .	<i>Agent</i>	2	18	0
450	Four ditto . . . . .	<i>Harrison</i>	1	18	0
451	Four ditto . . . . .	<i>Agent</i>	2	2	0
452	Four ditto . . . . .	<i>Tredwell</i>	1	19	0
453	Four ditto . . . . .	<i>Liddington</i>	2	2	0
454	Four ditto . . . . .	<i>J. Brown</i>	1	9	0
455	Four ditto . . . . .	<i>J. Brown</i>	2	1	0
456	Four ditto . . . . .	<i>J. Brown</i>	2	5	0
457	Four ditto . . . . .	<i>B. Sharpe, of Stowe</i>	1	19	0
458	Four ditto . . . . .	<i>Agent</i>	2	5	0
459	Six pairs of calico sheets ; and 10 pillow-cases . . . . .	<i>E. Stone</i>	2	2	0
461	A needlework toilette-cover ; and various muslin-curtains . . . . .	<i>Agent</i>	2	13	0

THE STOWE CATALOGUE.

							£	s.	d.
462	Seven toilette-covers	.	.	.	.	Agent	1	1	0
463	Seven ditto	.	.	.	.	Agent	1	3	0
464	Seven ditto	.	.	.	.	Agent	1	1	0
465	Eleven ditto; and 4 others	.	.	.	.	Agent	1	14	0
465*	Two sheets; and 4 pairs of pillow-cases	.	.	.	.	Agent	3	0	0
466	Six dozens of towels	.	.	.	.	Rev. J. Lister	3	2	0
467	Six ditto	.	.	.	.	Agent	2	6	0
468	Six ditto	.	.	.	.	J. Richards, Esq.	2	8	0
469	Six ditto	.	.	.	.	J. Richards, Esq.	2	7	0
470	Eight dozens ditto—coarser	.	.	.	.	Agent	2	12	0
471	Eight ditto	.	.	.	.	Harper	2	13	0
472	Eight ditto	.	.	.	.	Duke	2	12	0
473	Eight ditto	.	.	.	.	West	2	10	0
474	Eight ditto	.	.	.	.	J. Brown	2	6	0
475	Eight ditto	.	.	.	.	Agent	2	12	0
476	Nine ditto	.	.	.	.	Agent	3	12	0
477	Five toilette-covers; 13 round towels; and a parcel of old china cloths and napkins	.	.	.	.	J. L. Akroyd, Esq.	2	11	0
477a	Five pairs of sheets	.	.	.	.	Brown	3	1	0
477b	Five dozens of tray-cloths	.	.	.	.	Agent	4	4	0
477c	Nine table-cloths	.	.	.	.	J. Graves, Esq.	2	12	0
477d	Four dozens of towels; 2 pairs of sheets; and various	.	.	.	.	Agent	1	17	0

FURNITURE, &c.

478	A painted four-post bedstead; 2 wool mattresses; a bolster, pillow, 3 blankets, and a counterpane; window-curtains; and a bed	Harrison	4	11	0
479	A mahogany secretaire, with four drawers, and flap; and a mahogany cupboard	Evelyn	1	11	0
480	Two chairs; a washstand; and 2 painted tables	Leyton, of Bicester	0	9	0
481	A fender and fire-irons; a piece of carpet; a rug; a wainscot chest of five drawers; a stool; a glass; and a scuttle	Liddington	1	16	0
482	A mahogany chest of four drawers, with book-case over, with folding glazed doors	J. Richards, Esq.	4	9	0
484	A painted stand, with marble slab	Coleman	3	12	0
486	A large piece of oil-cloth	T. Beards, Esq.	2	10	0
487	Three Windsor chairs; a deal table; a mahogany cupboard; a japanned plate-warmer: a painted dresser; and fender and fire-irons; and a stool	Evelyn	1	0	0

THE STOWE CATALOGUE.

489	Six plate-baskets; 4 mahogany trays; 6 knife-trays	<i>Walesby</i>	£	s.	d.
490	A mahogany table; a piece of carpet; a basin; and 2 ewers, and soap-dish	<i>Dunnett, of Stowe</i>	0	12	0
491	Various china pieces	<i>P. Box, Esq.</i>	1	15	0
492	A Turkey carpet	<i>Carter</i>	3	12	0

EGYPTIAN HALL.

493	Two mahogany forms	<i>Walesby</i>	1	10	0
494	A cut Brussels carpet; and 2 pieces of red printed drugget	<i>Clements</i>	7	7	0
495	A mahogany gun-stand	<i>Lady Emily Cavendish</i>	2	5	0
496	Two umbrella-stand; and 4 mats	<i>Walesby</i>	1	10	0
497	Two Etruscan vases; 2 bottles; and 3 busts, and a reclining figure, in plaster	<i>Walesby</i>	3	6	0

SUNDRIES.

498	Four bolsters	<i>West</i>	2	6	0
499	Four ditto	<i>Agent</i>	2	0	0
500	Four ditto	<i>King and Stone</i>	2	6	0
501	Two bolsters; 5 pillows; and 5 mattresses	<i>West</i>	3	3	0
502	Masquerade costume	<i>Walter</i>	21	10	6
503	A crimson silk bed-cover	<i>P. Box, Esq.</i>	3	15	0
504	Two pairs of crimson silk curtains	<i>Agent</i>	6	6	0
505	A quantity of crimson satin, &c.	<i>Agent</i>	6	0	0
506	A large invalid chair, covered with morocco	<i>West</i>	5	15	6
507	Various pieces of carpet	<i>Agent</i>	4	4	0
508	A quantity of painted curtains, and silk fringe (Cash)		8	10	0
509	A pair of feather screens	<i>H. Smith, Esq.</i>	2	4	0
510	Another pair	<i>Dr. Welch, Buckingham</i>	3	0	0
511	A service	<i>Town and Emanuel</i>	8	18	6

Amount realised by Last Day's Sale £477:11.

## TOTAL AMOUNT REALISED BY THE SALE.

	£	s.	d.
THE FIRST DAY'S SALE.—China, Majolica or Raffaele Ware, &c. . . . .	516	10	0
THE SECOND DAY'S SALE.—China, Majolica, Furniture, &c. . . . .	1074	0	0
THE THIRD DAY'S SALE.—Articles of Virtu, Furniture, &c. . . . .	1602	0	6
THE FOURTH DAY'S SALE.—China, Bijouterie, Majolica, Furniture, &c. . . . .	1679	13	0
THE FIFTH DAY'S SALE.—China, Sèvres Porcelain, Furniture, &c. . . . .	2147	3	0
THE SIXTH DAY'S SALE.—Antique and Modern Sculpture . . . . .	2919	1	0
THE SEVENTH DAY'S SALE.—Furniture, &c. . . . .	2474	13	0
THE EIGHTH DAY'S SALE.—China, Sèvres Porcelain, Furniture, &c. . . . .	2698	17	6
THE NINTH DAY'S SALE.—China, Sèvres Porcelain, Furniture, &c. . . . .	2649	6	0
THE TENTH DAY'S SALE.—Antique Marbles, Bronzes, &c. . . . .	1116	10	0
THE ELEVENTH DAY'S SALE.—Cellar of Wines . . . . .	811	2	5
THE TWELFTH DAY'S SALE.—Cellar of Wines (continued) . . . . .	585	7	6
THE THIRTEENTH DAY'S SALE.—Services of Gilt Glass, Furniture, &c. . . . .	1206	10	0
THE FOURTEENTH DAY'S SALE.—Articles of Virtu, Ancient Chinese Bronzes, &c. . . . .	2136	1	0
THE FIFTEENTH DAY'S SALE.—Cellar of Wines (continued) . . . . .	668	0	8
THE SIXTEENTH DAY'S SALE.—Service of Plate . . . . .	2157	14	10
THE SEVENTEENTH DAY'S SALE.—Service of Plate (continued) . . . . .	2569	17	1
THE EIGHTEENTH DAY'S SALE.—Service of Plate (continued) . . . . .	6587	14	9
THE NINETEENTH DAY'S SALE.—Service of Plate (continued) . . . . .	5248	16	5
THE TWENTIETH DAY'S SALE.—Service of Plate (concluded) . . . . .	4932	2	1
THE TWENTY-FIRST DAY'S SALE.—Collection of Pictures . . . . .	1876	7	0
THE TWENTY-SECOND DAY'S SALE.—Pictures (continued), Armour, &c. . . . .	1867	18	0
THE TWENTY-THIRD DAY'S SALE.—Pictures (continued) . . . . .	5219	4	6
THE TWENTY-FOURTH DAY'S SALE.—Pictures (concluded) . . . . .	10,821	16	6
THE TWENTY-FIFTH DAY'S SALE.—Cellar of Wines (concluded) . . . . .	787	16	9
THE TWENTY-SIXTH DAY'S SALE.—Furniture, &c. . . . .	421	8	0
THE TWENTY-SEVENTH DAY'S SALE.—Furniture, &c. . . . .	454	16	6
THE TWENTY-EIGHTH DAY'S SALE.—Furniture, &c. . . . .	351	3	6
THE TWENTY-NINTH DAY'S SALE.—Furniture, &c. . . . .	689	6	0
THE THIRTIETH DAY'S SALE.—Furniture, &c. . . . .	506	17	0
THE THIRTY-FIRST DAY'S SALE.—Services of Glass, Furniture, &c. . . . .	721	17	6
THE THIRTY-SECOND DAY'S SALE.—Furniture, Armour, &c. . . . .	301	5	0
THE THIRTY-THIRD DAY'S SALE.—Service of Cut Glass, Furniture, &c. . . . .	1017	3	6
THE THIRTY-FOURTH DAY'S SALE.—Furniture, &c. . . . .	195	10	6
THE THIRTY-FIFTH DAY'S SALE.—Furniture, &c. . . . .	278	5	0
THE THIRTY-SIXTH DAY'S SALE.—Contents of the Museum, &c. . . . .	2471	10	6
THE THIRTY-SEVENTH DAY'S SALE.—Furniture, &c. . . . .	321	15	6
THE THIRTY-EIGHTH DAY'S SALE.—Furniture, &c. . . . .	459	5	0
THE THIRTY-NINTH DAY'S SALE.—Furniture, &c. . . . .	540	6	6
THE LAST DAY'S SALE.—Linen, and remaining Effects . . . . .	477	11	0
TOTAL . . . . .	£75,562	4	6

The amounts given above shew the result of each day's sale. In some few instances, the sums will be found to differ from those set down at the close of each day's sale; but, in every case, the amount here given may be relied upon as correct. In page 150, the amount realised by the twentieth day's sale is stated to be £6587 14s. 9d., instead of £4932 2s. 1d.

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### Lot 280 (Pictures).—A Lock of the Hair of Queen Mary, &c.

The following is a copy of the MS. Documents accompanying the above relic. The first is a letter from Sir John Cullum to the Duchess-Dowager of Portland:—

"Sr J. Cullum presents his most respectful compliments to the Duchess-Dowager of Portland, and takes the liberty of sending her Grace some account of Mary Queen of France, afterwards Duchess of Suffolk, to attend the lock of her hair. It is indeed as meagre as the poor Queen's own skeleton; but, such as it is, is much at her Grace's service, and should have been better if Sr J. could have made it so.

*"Friday Morning."*

The next is a copy of the document alluded to in Sir John Cullum's letter: it runs as follows:—

"The hair of Mary Queen of France, taken from her corpse, in St. Mary's Church at Bury,  
6th September, 1784.—J. C.

"On the opening of the coffin of Mary, daughter of Hen. VII., afterwards married to Louis XII. of France, with a short account of that lady.

"6th September, 1784.—The churchwardens of St. Mary's, at Bury St. Edmunds, designing to remove the altar monument of the French Queen, which stood in the north-east corner of the chancel, and obstructed the approach to the rails of the communion-table in that part, myself and a few more had notice of it.

"The coffin rested on a plank within the tomb, not sunk into the ground; it was of lead, 6 feet 2 inches long, nearly of the shape of the body, with a coarse representation of the face, like the mummy coffins. Upon the breast, which had been smoothed and polished, was rudely scratched,

"Mary Quene  
1553  
of Ffraunc  
Edmund H

"Upon opening the coffin, the corpse appeared of a deep chestnut colour; it had been embalmed, as Sandford says, but the whole was become extremely moist, perhaps from a small incision that had been made in the coffin about fifteen years before, which, though soon soldered up again, had doubtless admitted a fresh mass of air. Whatever gums and resins had been used, they had lost their tenacity. The swathings were of coarse linen, and, as well as their extreme tenderness would suffer me to handle a piece of them, seemed to be at least tenfold; they had given way about the stomach, by which it appeared that the inside of the body had been filled up with some calcareous substance, doubtless to absorb any moisture that might exude. The sockets of the eyes were also filled with the same substance, as was also probably the cranium, if the brains had been taken out; but this was not examined, as very little disturbance was given to the royal remains. The hair was perfectly sound, retaining the original strength, and adhering very closely to the skull. It was of considerable length, some perhaps near two feet long, and of a beauteous golden colour, as was that of her mother at the time of her marriage (see Mr. Walpole's "Anecdotes of Painting," vol. i., p. 51). The teeth were all entire and even, both above and below.

"Some parts of the envelopes had perforations in them of about the size of a small knitting-needle; if these were made by insects (as they have the appearance), the eggs of these insects must have been deposited either before the original closing of the coffin, or at its opening about fifteen years ago, before mentioned. In either case, it is a curious instance how animal life can exist without the renovation of air.

"This illustrious lady was Mary, third daughter of Henry VII., born in 1498, and married to Louis XII., in October, 1514. It was supposed that she had entertained a partiality for the Duke of Suffolk before this match, and the French had their suspicions of this attachment, for the Duke of Valois, Mezerei says, presumptive heir to the crown, caused that English lord to be narrowly watched, for fear he should give the infirm and impotent king a successor. Upon the death of Louis, January 1, 1515, the Duke of Suffolk, with some others, carried the King her brother's condolence to the young widow, who was now determined to consult her own inclinations by marrying the Duke. There was a piece of gallantry previous to this wedding which seems not very intelligible. Lord Herbert, in his 'Life of Henry VIII.,' says that she set the Duke but the space of four days to obtain her goodwill, and told him that if he could not do it in that time he

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should be out of all hopes of enjoying her. The consequence shewed that the Duke made the best of this short allowance. They were privately married at Paris in March, about two months after the death of Louis. Henry was at first very much displeased with the match, made without his privacy; however, he was at last reconciled, and the Duke and the Queen, returning to England on 2nd May, were publicly married at Greenwich on the 13th. From this match several of the present English nobility are descended.

"There was something certainly rather indelicate in this very speedy passing to a second marriage; but her Majesty's very critical situation may be pleaded as some mitigation. She had been once sacrificed to state policy, and might have been so again. A very indulgent mind may also be inclined to palliate a little the more than slight impression which she suffered the Comte d'Angoulême (afterwards Francis I.) to make upon her affection, even during the short space which she lived with Louis. Yet, with every proper allowance and indulgence, these two instances seem to warrant an historian, in drawing up her character, to make an inclination to gallantry a strong feature in it.

"The Duke and his royal consort frequently resided at their manor of Westhorpe, about twelve miles from Bury, and are said to have attended annually the celebrated fair held at the latter place. She had there a magnificent tent, with a splendid retinue and a band of music to recreate the persons of distinction who came to pay her homage. The Duke, who was the most dexterous man of his age in tilting, engaged from all parts of the kingdom several armed knights to these martial exercises, which made the fair for some years frequented by many noble personages—(History of Sturbridge, Bury, and the most famous fairs in Europe and America. Where the anonymous author got the above anecdote I cannot tell.—J. C.)

"The Queen died at this manor of Westhorpe, 25th June, 1553; and after being embalmed, lying in state, &c., was conducted to Bury with royal magnificence, on the 21st of July following, and buried in the monastery there on the next day—(Sandford's "Genealogical History.")

"Upon the dissolution of the monastery, but little more than six years afterwards, her tomb was probably the only one that was saved from the destruction that involved the abbey and its noble church with all its monuments in one common ruin. This preservation was doubtless owing to the influence of her royal brother, and of her husband. It was a plain altar monument of stone, with the upper slab of Petworth marble, marked at each corner and at the centre with a small cross, which shews it was consecrated for an altar. It was removed to the north-east corner of the chancel of St. Mary's Church, where it stood till September 6, 1784, as before mentioned. It was then taken down, and the coffin deposited in the same place, in a grave no deeper than was necessary for the slab to lie over it level with the rest of the pavement.—J. C."

The third document is a letter, written by a Mr. Reynell, who seems to have been employed by the Duke of Chandos to purchase the relic:—

"Margaret Street, May 8, 1786.

"MY LORD DUKE,—The ringlet of the French Queen's hair, from which you are descended, the historical MS. account of her Majesty, and of the appearance of her body when the tomb was opened, together with Sir John Cullum's notes to the Duchess, when he sent her the ringlet (which I required first of all to see, and to have with the lot), are now your Grace's own property in my possession, and which I as firmly believe to have been cut from the head of the Queen, as I believe my own existence. Upon my making that observation immediately after the lot was knocked down to me, a gentleman who sat next to me replied, 'Sir, that you may indeed, for I was with Sir John Cullum when he cut the hair off, as I did at the same time some for myself.' The gentleman's name was Orde, nephew to the Master in Chancery of that name, and lives near Bedford Row. Now, my Lord, for the purchase your Grace gave me leave to go as far as twenty pounds. At first, there was a smart bidding, but I pushed boldly with a determined face that I would have it, and which I got for £6 10s. If your Grace wishes to have them sent to Bath, I shall obey your commands, otherwise I shall keep the golden treasure at Castle Reynell, and venerate it with reverential regard each morning till I deliver it into the hands of the 'pious Æneas,' whose commands no one receives with more pleasure, whose health, with that of his Lavinia, none more fervently wishes, than,

"My Lord Duke,

"Your Grace's most obedient and most humble servant,

"RICHARD REYNELL."

### Lot 382.—The celebrated Chandos Portrait of Shakspeare.

The Editor conceives that it would be departing from the proper object of this work to enter very much into the details of the labyrinthian discussion which the question hinging on the authenticity of the "Chandos Portrait" has lately excited between some of the most learned men of the present day. The dispute, by the way, is not a new one. It belongs to the souvenirs that have descended to us from the controversies of a former age; and it is, probably, safe to set it down amongst the curious and inexplicable riddles upon which ingenious conjecture may be interminably renewed.

In the existing state of the argument, it appears to the Editor that the man must indeed be enthusiastic and sanguine who would contend that the Portrait ought to be received as one possessing the *positive* characteristics of genuineness. Its alleged history is far from satisfactory; even those most inclined to repose faith in its authenticity differ very materially on certain points of its pedigree, and assuredly nothing which has as yet appeared enables the Editor to see his way through the misty traditions by which some gentlemen profess



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to trace back the picture to the Shakspearian era itself. The retouchings which it has confessedly undergone, and the acknowledged vicissitudes of its comings and goings from hand to hand, do not diminish the suspicions generated by certain points of discordance with our cherished ideas of the poet as he lived and looked. The absence of any—the slightest—resemblance between the Portrait and the Stratford Bust (which latter is not only described by anatomists, but bears internal evidence of having been taken immediately after death) appears to the Editor a convincing argument against the authenticity of the Chandos Head; and this impression must surely be entertained by all who have an opportunity of comparing the picture, either with the bust itself, or with Warner's recently published cast, in which all the characteristics of the original are admirably conveyed. Again, the conjecture entertained by very many distinguished connoisseurs, to the effect that the painting is of Venetian origin, and may have been caught up by some traveller discovering, or fancying that he had discovered, in the canvas a resemblance to the Bard, is far from having been disproved by anything the Editor has yet seen advanced. In short, the mystery which, from first to last, seems to accompany this celebrated picture is not satisfactorily cleared up by any of its admirers, nor are its claims to authenticity, in the humble opinion of the Editor, greater than those of the portraits in the possession of the Duke of Somerset and the Bishop of Ely.

From one distinguished friend, the Editor has received an emphatic protest against acknowledging "the grim and sinister-looking individual, who figures in the 'Chandos Portrait,'" as the representation of the "gentle Shakspeare." As a specimen of the different impressions caused by the several alleged portraits of Shakspeare, the Editor may observe, that while an accomplished correspondent alludes to "the Felton" as one entitled to "the greatest faith," an eminent public critic denounces it as a rank forgery; again, while one gentleman impugns the claims of the "Chandos," on the ground of its variance with the well-known engraving in the old folio edition, another roundly ridicules the pretensions of the latter, and describes Ben Jonson's "authentication" as sheer banter of the artist's clumsiness.

Amid such variety in the conclusions of men of admitted discrimination and research, it is proper to repeat that the question on this "Chandos Portrait" remains a totally unsettled one, and that the most zealous of its advocates appear unpossessed of any elements of information that can establish for it the undisputed character of an original and authentic work.

In conclusion, the Editor has much pleasure in appending to his own observations on this head, the opinions of several gentlemen, whose position, learning, and deep research in Shakspearian and antiquarian matters generally, entitle anything emanating from them to the highest consideration.

The following remarks, attributed to the pen of Mr. Peter Cunningham, a worthy inheritor of his father's name, appeared in the *Athenæum* prior to the sale of the Portrait. Referring to the description of the picture in the catalogue, the writer says:—

"Now, setting aside the particular wording of the early part of this description, the errors which it contains are remarkable enough. The picture was certainly painted after Shakspeare's death, and, as we believe, after the Restoration. Taylor, the actor, died in 1652 without a will, and Davenant in 1668, not 1663. There is not the remotest shadow of a proof that it was bought by Betterton from Davenant; and the purchase from Mrs. Barry, after the death of Betterton, is rather an involved story. The picture is one, notwithstanding, that deserves to realise a large sum. It is said to have belonged to Davenant, and while in the hands of Betterton was copied, we know, by Kneller, for Davenant's friend and assistant, Dryden. Now, Davenant lived in intercourse with many to whom the face of Shakspeare was certainly familiar. It is not likely, therefore, that if he had a picture of the poet (of whom we know he was a professed admirer), it would be a fancy portrait; and one, moreover, not very poetic in its appearance. Nor is it likely that Kneller would have copied a fancy portrait; again, Dryden, we know, refers to Kneller's copy as an indubitable portrait of the great poet:—

'Shakspeare, thy gift, I place before my sight,  
With awe I ask his blessing ere I write,  
With reverence look on his majestic face,  
Proud to be less—but of his God-like race.'

Surely the original of the portrait from whence Dryden drew occasional inspiration should sell for something more than its mere merits as a work of art."

The same journal has subsequently contained the following description of the portrait:—

"The Chandos Shakspeare is a small portrait, on canvas, 22 inches long by 18 broad. The face is thoughtful, the eyes are expressive, and the hair is of a brown black: the dress is black, with a white turn-over collar, the strings of which are loose. There is a small gold ring in the left ear. We have had an opportunity of inspecting it both before and after the sale, and in the very best light, and have no hesitation in saying that the copies we have seen of it are very far from like. It agrees in many respects—the short nose especially—with the Stratford Bust, and is not more unlike the

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engraving before the first folio, or the Gerard Johnson bust on the Stratford monument, than Raeburn's Sir Walter Scott is unlike Sir Thomas Lawrence's;—or West's Lord Byron unlike the better known portrait by Phillips. It has evidently been touched upon: the yellow oval that surrounds it has a look of Kneller's age."

After the purchase of the picture for the Earl of Ellesmere, Mr. John Payne Collier, whose authority in all matters connected with Shakspearian literature is universally acknowledged, read the following paper, descriptive of the history and claims of the Portrait, at a meeting of the members of the Shakspeare Society, before whom it was exhibited by permission of its noble owner:—

"This picture has for many years been known as 'The Chandos Portrait of Shakespeare.' It came into possession of the family of the Duke of Buckingham from Mr. Nicoll, of Minchendon House, Southgate, whose daughter married the Duke of Chandos, who was father of Anna Eliza, Duchess of Buckingham.

"It is presumed to have been the work of Richard Burbadge, the actor, who originally represented most of the great tragic parts in Shakespeare's plays. Burbadge is known to have had considerable skill in painting; and left behind him, amongst other pictures, his own portrait, still preserved at Dulwich College. Those who compare the Chandos portrait of Shakespeare with the Dulwich portrait of Burbadge will not fail to remark proofs of similarity of style and treatment.

"Joseph Taylor, the actor, who outlived Burbadge many years, is stated to have been the next owner of the picture, and it has been added that 'he left it by will to Sir William Davenant;' but as no will by Taylor has been discovered, and as he was very poor in the later period of his life, it seems much more probable that Davenant obtained it by purchase.

"There is no doubt that the picture once belonged to Davenant, who, having been born in 1605, died in 1668. If he never saw Shakespeare himself, he knew many who had lived in the greatest familiarity with him, and who must have been acquainted with every feature of his face, and with every turn of his expression.

"It is quite certain also that Sir Godfrey Kneller made a copy of the portrait and gave it to Dryden; for Dryden states it in the verses he sent to the painter in return for the present. Dryden was thirty-seven years old when Davenant died, and must often have heard him speak of Shakespeare and of this portrait.

"Thomas Betterton, who may be called the last performer of the school of Shakespeare, is said to have bought the picture at Davenant's death: it was therefore Betterton's property when Kneller copied it for Dryden, because Kneller did not visit England until 1674. Davenant would not have prized it, Betterton bought it, and Kneller copied it, if the resemblance to Shakespeare had not been accurate. Its resemblance to the engraving on the title-page of the first folio, which must have been selected by Heminge and Condell on account of the likeness, to which Ben Johnson bears direct testimony, is apparent. The only material differences are the ear-ring, which was not inserted, and the dress, which in Martin Droeshout's engraving is more ornamented and elaborate.

"The copy made by Kneller for Dryden devolved into the hands of the Earl Fitzwilliam; and such was the estimation in which the original was held at later periods, that a painting was made from it by Sir Joshua Reynolds for Bishop Newton in 1760; an anonymous copy was presented by Capell to Trinity College, Cambridge, in 1766; and Malone engaged Ozias Humphrey to make a drawing of it in crayons in 1783, which is now in the collection of the Garrick Club. Ramberg and several artists employed by engravers also imitated it, but generally with little skill and less fidelity; the enamel by the elder Bone is, however, a beautiful specimen of art.

"The original passed from Betterton to Mrs. Barry the famous actress: she sold it to Mr. Robert Keck, of the Temple, for 40 guineas, and from him it came to Mr. Nicoll. It afterwards went, as already stated, to Stowe; and at the sale of the Duke of Buckingham's effects, in September, 1848, it was bought by the Earl of Ellesmere for 355 guineas. Lord Chancellor Ellesmere was acquainted with Shakespeare, and by an appropriate coincidence, the present possessor of the title is also the possessor of the portrait.

"It is painted on canvas, and is 22 inches high by 17 inches wide."

Upon this, the *Athenæum* has since had the following remarks:—

"The only point of difference between Mr. Collier and ourselves on the subject of this famous portrait—is as to the person by whom it was painted. Mr. Collier is of opinion that it was painted by Richard Burbadge, who died in 1618-19; and our opinion was (as our readers will recollect) that it was a picture of the time of the Restoration (that is, 40 years later)—a copy made for Sir William Davenant from some known picture. Mr. Collier grounds his opinion chiefly, but not entirely, on an entry in Oldys's Notes to Langbaine: which we shall copy entire.

"Mr. Nicholas [Nicholl] of Southgate has a picture of Shakespeare which they say was painted by old Cornelius Jansen, others by Rish. Burbadge the player.

"Mr. Keck of the Temple gave Mrs. Barry 40 guineas for her Shakespeare—the same.

"That Burbadge was a painter there is ample evidence to prove beyond his own portrait from his own hand in the Alleyn and Cartwright collection at Dulwich College; and it requires no great stretch of fancy to conceive that he painted at least one portrait of Shakespeare, wherever that portrait may be. There are many who concur with Mr. Collier in thinking the Chandos portrait the work of Burbadge—and we will go thus far with them, that we are willing to think it a copy from a portrait by Burbadge:—always remembering that when we use the word 'copy,' it is a copy made before 1668, and for a person so eminent as Sir William Davenant. That the picture now in the possession of the Earl of Ellesmere belonged to Sir William Davenant the poet, Betterton the actor, and Mrs. Barry the actress, is beyond the possibility of doubt. No one suspects for a single moment that the little Raphael in the Louvre did *not* belong to Henry VIII., or the busts at Hagley to the poet Pope. It is the fashion to doubt about Shakespeare. It is wonderful how much learning is wrapt up in a single shoulder-shrug of Antiquarian suspicion!

"It has not been hitherto observed in any recent description of this picture, that the head of Shakespeare prefixed to Rowe's edition of Shakespeare, though a poor print in itself, was certainly made, and in Betterton's lifetime, from this very Chandos portrait! Rowe derived from Betterton some curious particulars about Shakespeare:—and if he had been as inquisitive as Mr. Collier would have picked up many more."

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The following letter, addressed to the Editor by Mr. Horace Rodd, of Little Newport Street (the actual purchaser of the picture at Stowe), a gentleman who has long made portraiture his particular study, will be read with interest:—

"TO BE, OR NOT TO BE, THAT'S THE QUESTION."

DEAR SIR,—I send you a few remarks upon the Chandos Portrait of Shakspeare, purchased at Stowe for the Earl of Ellesmere. I am aware of my incompetency to contend against popular prejudices; and would as readily believe that he, who in his early years had read and formed an opinion of Richard the Third from the writings of More and Shakspeare, would, at a later period of his life, suffer himself to be persuaded (despite the evidence of Buck and Walpole) that the Devil was not, from his horns to his hoofs, so black as his partial historian and poetical pourtrayer had depicted him—as expect to remove the opinions of men devotedly attached to early impressions: but, to such as are open to conviction, a few words in favour of the Chandos Portrait (which has not only been subjected to the tender mercies of the "Skinners' Company," but "daubed over" by the writings of some who profess to have a great veneration for it), may not be considered out of place, even though they prove detrimental to the possessors of the numerous said-to-be-veritable-and-never-to-be-doubted-original-portraits of the "immortal bard." You tell me you have not yet launched in favour of one portrait more than another; if so, even an unskilful pilot (a tyro in literature) may be able to steer you past the "rocks" of Boaden, and prevent you from stranding upon the "shoals" of others. With this view I write, not doubting, by fair reasoning, and dispassionate inquiry, to shew that there is but one true portrait of Shakspeare at present known.

Touching "THE DROESHOUT HEAD"—(Fig. 1.)

This engraving is generally relied on, as being the first print of Shakspeare. It is unlike the bust on his monument at Stratford, and neither the print nor the bust bear to the Chandos Head any very striking resemblance. This you may perceive from the outlines I append, which are accurately copied (by my friend, Mr. Harris) from the best sources:—



Fig. 1.

Fig. 2.

Fig. 3.

The chief "apology for the believers" in this engraving, rests on the lines placed before it in the first edition of our author's plays, published in 1623. These lines are attributed to Ben Jonson, a paternity which I am inclined to doubt; admitting, however, that "B. I." signifies "Ben Jonson," we have no better proof that "Ben" was any judge of art, than we have of the artistic abilities (or what is the most required in such arguments, a thorough knowledge of old pictures, and the manner in which they were produced) of the numerous critics on the Chandos Head. On the contrary, his own lines prove he was totally ignorant of the rules of drawing, when he eulogised a work like the Droeshout Head, which, in fact, is an indifferent engraving from a bad sketch or painting. It is true that there may have been such a likeness, as was sufficient to have enabled a far inferior poet than "rare Ben" to see a resemblance, without being a judge of art; but, in my opinion, it is a posthumous portrait, "done to order" by an obscure engraver of book-plates; and the lines appear to be equivocal, inasmuch as, presuming the "witty Ben" to have been a judge—instead of being ignorant—of art, I may fairly insist upon it that the whole of the verses are a mere jest at the expense of the engraver, and only the first idea, infinitely better concealed, of the celebrated Greek epigram, under an equally wretched portrait of Milton, by Marshall, prefixed to the poets "Juvenile Poems," which, instead of eulogising the artist's labours, condemns the engraving as a worthless performance.

Take the verses by "B. I.," with their points and the "figure," not forgetting the capitals, for therein he has the more forcibly struck down so "capital a calf"

"TO THE READER.

"This Figure, that thou here seest put,  
It was for gentle Shakspeare cut;  
Wherein the Graver had a strife  
With Nature, to out-doo the life:  
O, could he but have drawne his wit  
As well in brasse, as he hath hit  
His face; the print would then surpasse  
All that was ever writ in brasse.  
But, since he cannot, Reader, looke  
Not on his Picture, but his Booke. B.I.

## APPENDIX.

Now, if this "hit his face" is not a joke—"a palpable hit"—I know not how to understand it; for anything more unlike "the human face divine" I can scarcely imagine. As for the "strife to out-doo nature," it is absurd to believe that Ben Jonson could have written it in earnest. What strife could this "poor" engraver have had with nature in executing this performance?—a graver who would have passed, amongst the crowd of indifferent engravers, to the grave, had he not been fortunate enough to have been employed by the publishers of the first folio edition of Shakspeare's Plays. Jonson then plainly tells us "*not to look on his picture, but his booke*"; he says the "figure" was "cut for Shakspeare," so it was, no doubt, and a bad "figure" it cuts! My firm conviction is, that it was intended as a likeness of the Poet, but that it was "made up" (possibly by Burbadge, who, *it is said*, "was known to have had considerable skill in painting"), and that, from remembrance of the original, in some character which Shakspeare had appeared in upon the stage; and that Jonson was either a wag or flatterer; and I therefore pronounce the Droeshout head "not to be" the "*vera effigies*" of the Poet.

### THE STRATFORD BUST.—(Fig. 3.)

A writer of some eminence has endeavoured to elevate this bust into importance, and it certainly claims priority of time and merit to the Droeshout print. Monuments are not erected in a day, and this bust must have been executed before the following lines, prefixed to the first edition of the Poet's Works, were written by Leonard Digges:—

"Shakspeare, at length thy pious followers give  
The world thy works: thy works by which out-live  
Thy Tombe, thy name must, when that stone is rent,  
And time dissolves thy Stratford monument.  
Here we alive shall view thee still," &c.

It appears that by using the words "at length," that the "Works" were some time in hand, and that the monument must have been completed, and put up before the book was published. Taking this for granted, there is no doubt the model was made some years before the book was printed, consequently it brings the bust nearer to the time of Shakspeare's death than the print. Again, as the inhabitants of Stratford and his relations must have been well acquainted with his person, figure, and face, it is not to be credited that they would have placed in a sacred edifice any representation totally devoid of truth. The monument, judging from the various prints and accounts of it extant, has been much altered, from time to time, at the whim and caprice of parties who did not esteem it so highly as did "B. I." Droeshout's engraving, and who sought to improve it. The variations in the positions of the two mourning boys have been numerous. The earliest engraving, by Hollar for Dugdale's "Warwickshire," depicts the little fellows sitting sideways on a marble slab. Vertue, who in general is to be relied upon for good drawing and accurate likenesses, was poetical in his engraving, as he has perched the boys on the top of the marble, as supporters to the arms; he has also turned up their torches and set light to them, and given the one an hour-glass, and the other a skull. Another liberty he has taken tends strongly to shew his disbelief in the faithfulness of the bust, and his confidence in the Chandos Head, which is, his having placed the head from the Chandos Picture on the shoulders of Gerard Johnson's bust. Rowe, in his edition of 1709, has the two boys placed dos-a-dos, one of them is holding up a spade, the other an hour-glass. The vest of Shakspeare in this engraving is spotted like a leopard, and the arms thrust through a sleeveless surtout; the head is different from any other, and the hands are placed on a cushion. Boydell's drawing, engraved by Neagle, is the most accurate, both as to the architecture and detail, as well as for the correctness of the bust. I cannot account for the strange variety of representations of the tomb, from the days of Hollar to the present, except that the monument has been frequently restored. There are some remarkable additions, such as the good people letting the poet have pen and paper, in case of need, which he had not in the days of Dugdale and Rowe. The cast by Bullock is the best reference we have, and from that, although the beauty of the sculpture has entirely vanished, through the folly of Malone\* and former meddlers painting it over, there is still spirit enough left for me to think it a fancy bust, possessing a general resemblance of the Bard in his later days; the contrast of the curls and the peaked beard, to the Droeshout print, is remarkable, and, although we have no history of its having been taken from life, we may presume that it was modelled from remembrance by a man who has displayed considerable talent, and it is therefore to be depended on, although "not to be" fully depended upon as the *vraisemblance* of the Bard of Avon.

### THE CHANDOS HEAD.—(Fig. 2.)

I fear that I shall have tired your patience before I get to the real subject of my letter. If you are resolved to proceed with me in my researches after truth, you must commence with reading a few remarks made by the venerator of the Chandos Head, as a true portrait of Shakspeare.

Malone says:—"It is painted by a very ordinary hand, having been at some subsequent period painted over, and being now (1784) in a state of decay."†

Boaden says:—"The Chandos canvas has not the smallest look of Jansen's manner. He in general painted his heads upon board, and in truth was an artist only inferior to Vandyke;‡ whereas, the reader will have found the Chandos Picture to have been painted by an ordinary hand, but to possess unquestionable resemblance to the poet, and to have been very carefully transmitted through the hands of authentic possessors. "It seemed to Sir Joshua Reynolds to be an unfinished sketch."|| . . . "Forty years make great difference in pictures."

\* "Stranger, whoever thou art who views this stone,  
Invoke a poet's curse upon Malone.  
Whose meddling touch his barbarous taste displays,  
And smears his tombstone as he mended his plays."

† "Painted over—and in a state of decay." Both these assertions are untrue. There have been a few slight touches of re-paint where small holes have existed, and the beard, the hair, and buttons have had partial helps from some unskilful hand. It is not, however, painted over, nor is the picture decayed, the background being pure, and the damage entirely accruing through ignorance, and not age.

‡ The learned "Inquirer" did not know that there are more pictures by Jansen on canvas than on board, nor does he seem to have known that Jansen painted in two distinct styles; his earlier portraits, although finely drawn and beautifully coloured, have a hardness and stiffness in them which is very different from that of his later pictures, wherein he emulated Vandyke.

|| Surely there is no authority that Sir Joshua ever so far committed himself,

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Quoth the *Athenæum*:—"The yellow oval that surrounds the Chandos Head has the appearance of the Kneller age" . . . "That the picture is not the original for which Shakspeare sat; but a copy made for Sir William Davenant, from some known and acknowledged portrait of the poet."

Referring to the remarks on the Chandos Picture, in Boaden's "Inquiry into the Authenticity of the Portraits of Shakspeare," &c., 1824, I shall be able to shew you that a man may be a scholar, and enthusiastic in the literature of Shakspeare, without knowing anything of the paintings of the period. I knew Mr. Boaden well, and am aware that he was not only a most ardent admirer of Shakspeare, but of every print or picture which bore the least resemblance to the Bard; but I never considered he had any knowledge of the fine arts. In his comments upon the Chandos Picture, he pins his faith upon Sir Joshua Reynolds, Ozias Humphrey, and Malone; the latter of whom, from the variety of bad engravings he had made at different times, was equal to Boaden in knowledge of the art of painting. I find the first remark of Mr. Boaden as to the Chandos Head runs thus: "It is a head painted upon canvas, and seemed to Sir Joshua Reynolds to have been left unfinished by the artist." Mr. Boaden then ventures one of the most extraordinary pieces of intelligence imaginable, as to the manner of preparing the canvas and panels, and painting old pictures. He says, "I know very well that some of the smooth painters about this time, and long after, preferred panels for subjects that were to be very highly finished, and seen near. The wood allowed of a thinner and more transparent system. You frequently in these pictures see the absolute grain of the wood through a tinted gelatinous substance, merely vehicle, but amazingly brilliant. The absorbent ground of the canvas took the oil entirely from the surface, and left their colours heavy and opaque. Here, therefore, they were compelled to use great body of colour, and to paint with deeper shadows." Then, as a final settlement to this extraordinary explication, he adds:—"The panel pictures have the features little relieved by shadow. To end the question in a word, our palaces and ancient country seats are crowded with portraits painted upon canvas about this period." There is enough in what I have quoted to shew how very cautious any one should be before he relies too much on the criticisms he reads upon pictures, however learned his author may be in other matters. I shall combat these assertions in as few words as possible. The pictures, which Mr. Boaden says may frequently be seen with the "absolute grain of the wood," &c., must have been pictures of the Flemish and Dutch Schools, by Van Goyen, Ruysdael, and others; it is a most rare occurrence to see an old English panel portrait with the grain of the wood penetrating the priming and the paint, as nearly all the English painters, including Holbein, More, De Heere, Zuechero, Garrards, and Jansen, were very particular in having their panels beautifully and smoothly prepared with absorbent grounds, composed of size and whiting, the "gelatinous substance, merely vehicle," which Mr. Boaden says was used for the canvas. These grounds were also generally thickly laid on the panel, and those who have seen many such pictures, which have long hung in old houses, or against damp walls, may have sometimes noticed the paint, and the ground upon which it is painted, fall away in flakes, or small patches, from the panel. On the contrary, instead of an absorbent ground, canvas is obliged to be primed with oil-colour, generally white lead, which completely resists the paint of the artist, and prevents all absorption. So much for Mr. Boaden's theory. Were the canvas grounds prepared with the absorbent ground as he describes, nothing could prevent them, in a short space of time, from falling to pieces, without the possibility of restoration. Mr. Boaden is also far from the truth when he asserts that artists "were compelled to use a great body of colour, and to paint with deeper shadows." He could have known nothing of glazing, or surely he would not have ventured so bold a remark. I should not have dwelt so long on this subject, but that I hold it not "meet to have it thus set down" in print, as it is liable to mislead the ignorant in these matters. The fact is, the "absorbent grounds" in the old panel portraits before mentioned, give them their enamelled appearance, the "vehicle" having sunk into the ground, and left the paint almost pure, so much so, indeed, that in many instances we can perceive the first outlines of the face—drawn in with chalk or pencil—through the paint: on the contrary, those on canvas do not sink in, and the pictures may be so much cleaned, as to leave the groundwork as it was originally painted in. This is the case with the Chandos picture; in parts it has been cleaned too much, and the light green ground, shewing through where the colour has been rubbed off, takes away materially from the expression of the face, which now recedes into the background of the picture, instead of standing out, as it was originally painted, in relief. To have some authority, Mr. Boaden says that "it seemed to Sir Joshua Reynolds to have been left unfinished by the artist." It is true that a picture nearly rubbed out will have the appearance of being "unfinished" to an unpractised eye; but, as regards the Chandos Head, this is certainly not the case. It is a libel upon a great painter to say that he ever had such a thought; for it is impossible that an artist of Sir Joshua's talent and "knowledge of his profession" should not have known a rubbed-out picture from an unfinished one. Sir Joshua must have known that neither the ancient nor the modern masters finished the borders, and the more minute details and subordinate parts of their pictures, before they had completed the face. The oval border and the dark-red coloured background of the picture in question have not only been highly finished, but are now very pure, and, with the exception of a slight damage over the head, it is not retouched or "painted over." The face, hair, and dress have suffered more or less by an unskilful cleaner. Whoever was the person entrusted to clean it, he must have used a strong alkali, as the finish and glazing of the face are much damaged, and even the collar, which, being nearly all composed of white lead, is more durable, has materially suffered; the most remarkable thing is, that the mouth still remains perfect, and sweetly beautiful it is! The dress has suffered; but there is sufficient of the picture left—the outline being perfect—for a skilful repairer to connect the whole, not by "painting over," but by stippling in the small particles with paint or water-colour, where rubbed off, to match the parts left. The head is finely drawn and well coloured, the face has an expression of intelligence and vivacity, and there is not one point in it leading us to doubt its originality.

Another objection to the authenticity of this portrait is, that "the ear-rings shew it to be the portrait of a foreigner." Trifling as this circumstance may be, I consider it in its favour, as the patrons and friends of Shakspeare, the Earls of Southampton and Pembroke, are known to have worn ear-rings; and prints, by Pass, of those noblemen, with these appendages (engraved as early as 1617), may easily be obtained. Moreover, I myself purchased, at the Stowe sale, an original of the Earl of Pembroke, by Van Somer, which, like the Chandos picture, came from Minchendon House, and

\* As the picture bears every mark of originality, and of having been painted in Shakspeare's time, any remark on this conjecture would be superfluous.

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which had been the companion of the Shakspeare above a hundred years. This portrait has the ear-rings also, proving, beyond all doubt, they were not uncommon ornaments for the ears of the "exquisites" of that period. I have no hesitation in saying the Chandos Portrait is by the hand of "Old Cornelius Jansen," as Oldys has it. From the time I first saw it, I expressed it as my opinion that it was by the hand of that master. I see no reason to alter this opinion, as I have not seen the portraits, by Burbadge, of himself and others; if, however, I should find the manner of painting the same as the Chandos Head, then I shall set it down, as Oldys has done, to be by "Old Cornelius Jansen, or by Rich. Burbadge the player;" but not till then. Presuming its pedigree correct, and it is true what Mr. Boaden says, "there is abundant proof existing that Jansen painted the poet in his lifetime," and "it has always been considered as a true resemblance;" as it bears marks of having been taken from life, by an artist who painted in this country as early as 1610, it may therefore fairly be said "TO BE" the Portrait for which Shakspeare sat.

Lastly, I protest against the Chandos Portrait having been done by an "ordinary hand;" and having proved Mr. Boaden's ignorance of the art, as well as those who preceded and followed him, I affirm the portrait to be by an excellent artist of the time, and appeal to any one who has duly studied and understands these matters, as to the correctness of my conviction.

I am, dear Sir, yours truly,—H. R.

Oct. 12th, 1848.

DEAR SIR,—Since my last, I have, through the kindness of Mr. Collier, been favoured with another sight of the Chandos Head. I was very anxious to see it again, for I could by no means account to myself for having overlooked the "yellow oval" which it was said it had, and which "yellow oval" seemed to be the groundwork, or base, of the opinion that it was "a copy of the Kneller age." I certainly did not remember the yellow oval, and when I read in print that it had one, I must confess I was puzzled. To convince myself I thought I would, if possible, carefully examine the picture on this point, for hitherto my attention had been paid more to the style of the master, the drawing of the head, and the condition of the picture. Boaden says "forty years make a difference in pictures." It appeared to me that forty days must have strangely altered this one, as I had not previously seen the yellow oval. However, upon looking at it again, I found it exactly in the same state as when I saw it a few weeks before, viz., the portrait of a man, life-size, whose head and bust are seen through an oval niche, such as Cornelius Jansen used to paint, in imitation of marble, which served as a sort of case, or marble framework, to enclose his portraits, and is more like an oval window than a border. These niches were generally in marble, varied according to fancy, and to suit the portraits he painted. Now the marble round the Chandos Head being dark brown, the yellow oval, as it is called, is simply a reflected light in one part of it, intended to shew the thickness of the marble. The background may have been intended to represent rosso antico, or a deep-coloured cloth curtain, Jansen, as well as other artists, usually taking such liberties, in order to give harmony to their works. Now, this niche, or border, or spandril, or oval, or window, or whatever it may be termed, is peculiar to Jansen's age, his early period of painting, and not to Kneller's. The borders used by Lely, Kneller, Mary Beale, and others of that age, being more like frames of scroll-work, either in marble or wood, than ovals cut through a solid block of marble. I regret to trouble you with such a long note upon such a trivial matter; yet, trifling as it appears, it may nevertheless tend to establish or strengthen facts, as the readers of the yellow oval theory might believe the picture on that account to be a copy, although it is only a coinage of the critic's brain. After seeing the Chandos Head, I went at once to Dulwich, and there, through the kindness of the Master of the College, was highly gratified by an inspection, not a mere glance, of the many curious portraits that adorn the walls of the various apartments in the college. My more immediate object in going direct from the Chandos Head to Dulwich was, if possible, to carry the picture in my "mind's eye," to compare the style of the picture with that of the portrait of Burbadge, by himself. My first task was to single out the portrait of the actor, before I indulged my eyes with any other pictorial matter. I soon found the head, and after a very careful examination, must say, that as far as the present condition of the two pictures goes, it is not impossible, but very excusable, that any person unconnected with matters of this kind, should think there was a great similarity of manner. For instance, both pictures are of one period, they have the same cast of character, both pictures have been carelessly cleaned, have been retouched in parts, and both are out of harmony. "Thus far will I go, but no further." The head of Burbadge is neither well drawn nor coloured—the pencilling is feeble—it has no method in it; none of these remarks apply to Shakspeare's portrait, and therefore I say the Chandos Head is not by Burbadge.

I thank you for the opportunity of seeing the Duke of Somerset's picture of the Poet. The dullness of the day, however, precluded me from forming any mature opinion as to its merits, or claims to originality.

With regards, I am, yours faithfully,—H. R.

Oct. 21st, 1848.

"H. R. FORSTER, Esq."

In conclusion, the Editor will merely remark that Malone firmly believed the Portrait to be genuine: but Steevens, who was desirous of establishing the claims of the Felton Portrait, treated it with unreserved ridicule, nickaming it "The Davenant-Betterton-Barry-Keckian-Nicoleian-Chandosian-Canvas." It has also been asserted by its opponents, that no original painting of Shakspeare existing, Sir Thomas Clarges caused this portrait to be painted from a young man who resembled him. Whatever be the fact as to its originality, it is certain that no picture has been more frequently copied during the last century, though never with any degree of accuracy. It is now about to be engraved in mezzotint, by Mr. Samuel Cousins, under the auspices and direction of the Council of the Shakspeare Society, so that the public will at length have an opportunity of forming a fair opinion of its merits.

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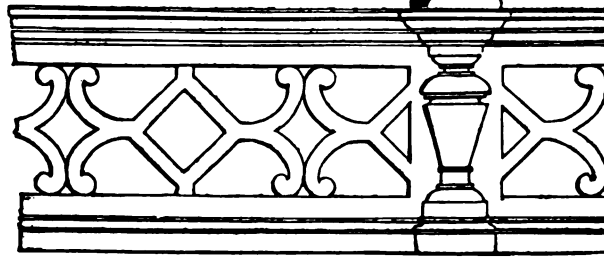
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The following extract from the returns made to the Stamp Office for the year 1847, shows the amount of business done by the five principal offices:—

	Sums insured on Farming Stock exempt.	Total Duty paid.
Norwich Union .....	£9,858,469	£71,887 0 2
Sun .....	8,134,113	184,484 1 10
County .....	7,231,552	50,003 13 8
Phoenix .....	5,041,226	124,133 15 8
Royal Exchange .....	4,668,136	75,337 19 7

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### EXAMPLES.

No. of Policy	Sum Insured.	Total Bonus.	Bonus declared in June, 1847.	No. of Policy	Sum Insured.	Total Bonus.	Bonus declared in June, 1847.
93 .....	£500 .....	£393 6 4 .....	£87 3 3 .....	1,276 .....	1,500 .....	817 7 1 .....	196 3 9 .....
206 .....	500 .....	270 16 9 .....	60 4 7 .....	1,444 .....	1,000 .....	686 15 7 .....	166 5 0 .....
864 .....	500 .....	290 8 11 .....	68 5 7 .....	1,946 .....	2,500 .....	1,031 1 0 .....	268 16 3 .....
1,094 .....	1,000 .....	597 17 4 .....	140 8 0 .....	2,145 .....	2,000 .....	927 3 8 .....	241 14 6 .....
1,235 .....	2,000 .....	1,124 19 3 .....	272 14 2 .....	3,198 .....	5,000 .....	1,668 12 8 .....	445 10 5 .....

The premiums payable (under 45 years of age) are nearly 10 per cent. below the usual rates; in comparing, therefore, the above Bonuses with those declared by any other society of equal standing, besides the immediate advantage, an addition must be made averaging 15 per cent. upon the sums assured.

For Prospectuses apply to the chief office for London, 6 CRESCENT, NEW BRIDGE STREET, BLACKFRIARS.

# SCOTTISH UNION FIRE AND LIFE INSURANCE COMPANY,

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Property of almost every description may be Insured against accidents arising from Fire, by the payment of a small Annual Premium; and risks involving more than ordinary hazard are moderately rated.

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30	£133 7 6	£72 8 8	£1205 11 2	812	1834	£4000	12 years	£902 9 2	£4902 9 2
35	136 19 0	73 8 7	1209 2 7	1060	1835	6000	11 "	1008 9 0	6008 9 0
40	138 16 6	74 9 7	1213 5 1	1190	1835	8000	11 "	807 19 9	8807 19 9
45	142 9 0	76 18 9	1219 7 9	1368	1836	6000	10 "	866 10 11	6866 10 11
50	148 17 6	81 8 4	1230 5 10	1660	1837	2500	9 "	387 19 9	2687 19 5

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“ I remain, Gentlemen,

“ Yours faithfully,

“ CHARLES BARRY.”

“ Messrs. TAYLOR, WILLIAMS, AND JORDAN.”



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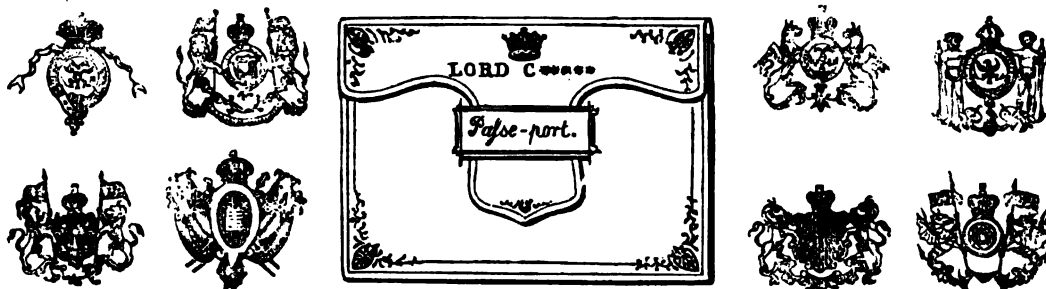
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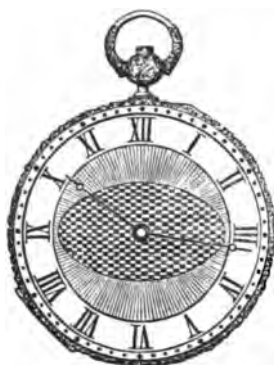
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